ISSUE NINETY-TWO

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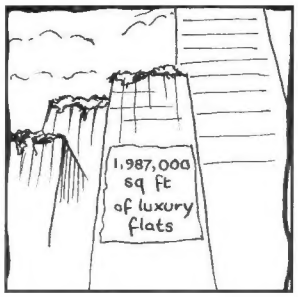
Doctor WHO IN-VISION

PARADISE TOWERS

THE MAKING OF A TELEVISION DRAMA SERIES



Origins

During those dark days towards the end of 1986 when John Nathan-Turner was effectively the sole caretaker of **Doctor Who**'s fortunes, the hurdles of getting a 24th season together on-time must have looked insurmountable. With no lead actor, no Script-Editor and not even a workable script 'in the cupboard', it was almost like starting a new series from scratch.

Pip and Jane Baker were obvious candidates to pull together a story that would write out Colin Baker. They were close personal friends of both Nathan-Turner and Baker, and more importantly they had a proven track record of producing useable material rapidly and within budget. But who then for story two, the serial which (had Colin Baker not sunk his opportunity to appear in *Strange Matter*) would have been the true debut of the seventh Doctor?

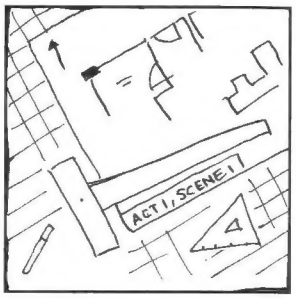
As he would later claim during interviews and convention appearances, John Nathan-Turner felt now was a time to find new blood for the series. Many established writers used in recent years were either deceased, had lost the knack of writing in a style suitable for **Doctor Who**, or were too closely connected to former Script-Editor Eric Saward.

The Producer's trawl for new writers took him, at one point, to the BBC's Script Unit at 250 Western Avenue. Established during the Thirties, the Script Unit was originally a combination of repository for used scripts, and an office for staff whose job it was to commission new material for radio and television, and to look after all the subsequent legal and copyright issues. As the BBC expanded during the post-war period, so the Script Unit evolved into a centre of excellence for budding writers and Script-Editors. Summer attachments were a favoured means by which selected authors could come and work for the corporation for a time, sifting through piles of freelance submissions to find suitable material for broadcast. Alternatively, they could find themselves helping out on programmes where additional Editors were needed to cover during holidays, or to assist with emergency re-writes (as was the case when Antony Root joined **Doctor Who** in 1981). One such young freelancer John Nathan-Turner encountered during his winter 1986 visit was Stephen Wyatt.

"I had been writing as a freelancer for seven or eight years. My initial work was in education and community and children's theatre. I then became interested in television and the first piece that I wrote was a 75-minute screenplay called *Claws*, which was a comedy about the power struggle in a cat club. It was after that I was looking to do some work in a series, and one of the people that I contacted was John Nathan-Turner."

Stephen Wyatt, Doctor Who Magazine 146, March 1989

Script



Claiming to have been a prolific writer ever since he was a child, Wyatt's main interests veered towards theatre, teaching and research. An early career choice was a university post as a Tutor of Drama, an appointment he quickly grew to hate. While teaching at university he began to write more himself — starting with humorous sketches and skits for college reviews, but eventually progressing to full-length pieces, including a stage comedy about several angst-ridden students suffering emotional stress as they strive to cope with living together under the same roof.

After quitting his university job, Wyatt went to the Belgrade Theatre and Education Team, based in Coventry, and worked on the research and development of shows for schools. His next job, which lasted nearly eighteen months, was with 'The Bubble', a London-based theatre company operating from a large mobile tent, who specialised in putting on cabaret performances in areas without a permanent theatre of their own.

During this period Wyatt worked on material of his own, including *Claws* and a number of other plays for radio. The BBC commissioned *Claws* in 1986 for transmission the following year. Indeed, it was actually broadcast the night before episode one of PARADISE TOWERS was aired.

Wyatt landed his freelance post with the Script Unit in summer 1986 and he had been there about five months when the invitation to submit ideas for **Doctor Who** came from John Nathan-Turner. Admitting to a peripheral interest in science-fiction, Wyatt had watched the show during the Hartnell and Troughton eras but lost interest from Pertwee onwards. Feeling a need to 'bone up' on the series, he watched several episodes of THE TRIAL OF A TIME LORD before settling down over Christmas 1986 to draft out a treatment for a new story.

By the time Stephen Wyatt was happy with his plotline, John Nathan-Turner had installed Andrew Cartmel as **Doctor Who**'s resident Script-Editor. The two writers met for the first time in late January to discuss the storyline, an encounter Wyatt would later summarise as a first hour spent listening to Cartmel telling him how much he hated it. Cartmel was, however, far better disposed towards *Claws*, bluntly telling the writer that what he wanted for **Doctor Who** was a treatment closer in style to the black humour and dark undertones of his play. Discussions then turned towards which science-fiction authors Wyatt admired. Professing not to be a great reader of science-fiction, he recalled one book he had read and liked, *High Rise* by J.G. Ballard — a novel about a modernist skysraper of luxury flats which degenerates into a tribal savagery which simply reflects the reality of middle-class office struggle.

9.05 Sunday Premiere:
Claws

starring **Brenda Blethyn**
Simon Jones, Muriel Pavlow
Dominic Jephcott
and **Mary Morris**

Screenplay by STEPHEN WYATT

Sukey is a beautiful Albanian Brown kitten, the sort that anyone would fall in love with. Sylvia Mortimer does – and so enters into the blue-rinsed world of pedigree cat-breeding, where competition is cutthroat and corruption knows no bounds.

Sylvia.....BRENDA BLETHYN
Eric.....SIMON JONES
Miss Dewhurst
MURIEL PAVLOW
Mrs Browning-Browning
MARY MORRIS
Alasdair.....DOMINIC JEPHCOTT
Nigel.....GERARD LOGAN
Mrs Hargreaves
ROSALIND KNIGHT
Mrs Venables..DOREEN MANTLE
Miss Baxter
SUSAN EDMONSTONE
Miss Faversham
CHERITH MELLOR
Harold James..ANTHONY COLLIN
Lady breeder..DOREMY VERNON
Mrs Lavenham..EILEEN HELSBY
Mrs Edgeworth.....EIRENE BECK
Mrs Morris.....RITA DAVIES
Mrs Jordan.....JOAN NEWELL
Mrs Truforth.....PATSY SMART
Mr Hargreaves..ARNOLD PETERS
Vet.....HEATHER RAMSAY
Gentleman breeder
BRIAN VAUGHAN
Lecturer.....DAVID GOODERSON

Music composed by JOHN DU PREZ
Designer TONY BURROUGH
Photography NIGEL WALTERS
Script editor ALAN IRURY
Producer ALAN SHALLCROSS
Director MIKE VARDY

★ CEEFAX SUBTITLES

"I'd prepared a synopsis based on what I thought they were looking for - something with very little humour but heavily grounded in the self-referential mythology of the Doctor. I suppose, as the only show I'd seen of late had been TRIAL OF A TIME LORD, I WAS, rather uncomfortably, using that as a template, and so including mention of various elements from the programme's history. Interesting for those who could later trace all the references, but bloody boring for everyone else"

Stephen Wyatt, Private Who 16, October 1989

IN-VISION

Paradise Towers

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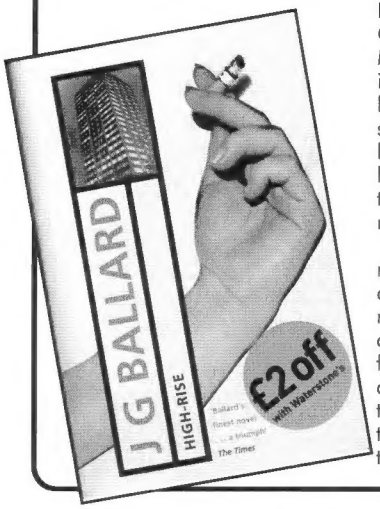
HIGH RISE ISSUES



FIRST PUBLISHED by Jonathan Cape in 1975, J.G. Ballard's *High-Rise* is less well known than his infamous novel *Crash*, but equally hard-hitting in its presentation of similar themes. Written a decade before work on Canary Wharf began, it centres on a forty storey tower block which is the centre of redeveloping London's docklands

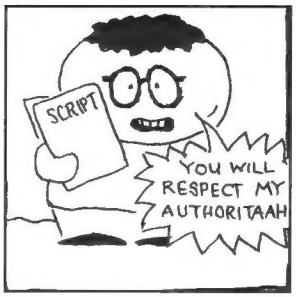
Though the High-Rise is very much a land of the rich, it still contains its own class structure, with relatively 'poor' young professionals based in the lower levels (and forced to park their car in the outer circles of the car parks surrounding the block), while the truly rich live on the upper floors. Principal amongst them is the block's architect, Anthony Royal, who had only meant to stay in the top floor penthouse until the block was full, but has now become intoxicated by his creation.

Despite barrier-crossing affairs and parties, this social structure carries the seeds of the block's collapse, as the rich object to the children of the lower floors running amock in the swimming pool at the top, while the lower-levellers claim that the top-floorers have taken to bring their pampered pets down to the bottom floors for exercise - leaving their mess in the corridors.

The apparent suicide of a middle-class resident and the drowning of a dog trigger a rapid-building war between the levels. The lifts serving the lower floors are sabotaged, leaving only the express lifts to the top, while the residents set up checkpoints on the stairs, battling for territory while still initially heading commuting into work as film-nmakers, doctors and accountants. After a while though they become obsessed with their conflicts, and the literal social climbing of gaining acceptance in a higher floor, until eventually tribal society establishes itself, with an educated doctor setting up home with his pair of women as he roasts the architect's dog and watches the lights begin to fail in a neighbouring block. Meanwhile, the architect himself falls prey to his wife and her all-female clan of cannibals...

Cartmel and Wyatt were not the only fans of Ballard's work. A year earlier Yorkshire Television had broadcast a half-hour pilot for projected anthology science-fiction series, **Timeslip**, hosted by Duran Duran star Roger Taylor in the guise of a hacker whose computer taps into images from the future, which narrowly failed to go to a full series. The pilot episode *The Block*, written by Jim Hawkins from an outline by Robert Holmes, was also based on Ballard's novel. An earlier television treatment of the idea had been **Doomwatch**'s 1971 episode THE HUMAN TIME BOMB, which presented tower-blocks as a crucible of human violence.

The meeting between Wyatt and Cartmel concluded with the former being sent away to consider a **Doctor Who** serial based in a futuristic tower block. Anxious to meet the Script-Editor's ambitious schedule for getting scripts for Season 24 together, Wyatt worked furiously on an outline, bouncing ideas off Cartmel to get assurances that he was headed in the right direction. As January drew to a close Wyatt fleshed his ideas for the opening episode out into a plot breakdown and submitted them to the Production Office. He was rewarded with a commission to write a full script for episode one of *Paradise Tower* (sic) on 30 January 1987.



Script-Editing

Describing these planning stages as a very organic collaborative venture with Andrew Cartmel, Wyatt felt there was a strong understanding between the two that what they trying to do was establish a set of new 'ground-rules' for the seventh Doctor's era.

This abandonment of links to the past meshed well with Cartmel's own agenda for **Doctor Who**, and other writers for the season were advised to go in this new direction.

A big problem for the author was not having anything to work from as far as the new Doctor was concerned. "When I started writing PARADISE TOWERS, Sylvester had not been cast" he told ***Doctor Who Magazine*** in 1989. "I was lucky because I had seen some of Sylvester's theatre work, so I knew something about his personality, and the things which he could do. I tried to incorporate some of it into the script, but I think PARADISE TOWERS suffered that we didn't have a very clear idea of how Sylvester's Doctor was going to develop. I don't think Sylvester did either!"

Almost as problematic was trying to write material for the Doctor's companion. "The character of Mel, and this is actually no fault of Bonnie's, as far as I could see, had no discernible characteristics whatsoever. It made it very difficult to find out exactly what it was that made that character tick. She was just a nice person who got involved in adventures, and so there was not a lot to get your teeth into. I came up with the idea that because she was so nice all of the time of putting her into situations. The first one is where she's nice to the people who want to eat her, and secondly, trying to find somebody for her to go around with who was not the Doctor — Pex, who she could take the lead from and dominate, rather than the other way around."

The character of Pex was conceived as a satire on the muscle-bound action hero figure that was starting to stamp its mark so prominently on American movies of the mid-Eighties. Sylvester Stallone's second outing as Rambo and James Cameron's first *Terminator* movie had caused ripples of excitement and controversy on both sides of the Atlantic by 1987, and Wyatt saw a subtle avenue to parody these seemingly invincible super-heroes in PARADISE TOWERS.

"My original thinking behind the character was that he should be a failed vigilante. Someone from that American school of thought which seems to believe that Society's evils can be cured by a muscle-man. However, Pex would be totally ineffectual — a parody of Rambo. This would then lead us away from those dreadful films where all the baddies get blasted away and the goodies survive unscathed. I wanted to show that characters to whom the audience would have emotional attachment could also be killed."

Episode one's script was worked on by Wyatt during the first two weeks in February. Its content was reviewed by Cartmel and Nathan-Turner, the latter being sufficiently impressed to authorise the commissioning of scripts for episodes two through four straight away. Wyatt was formally contracted to produce this material on 19 February, but with mid-May looming as the start of production, he was not given long to create his scripts. "The basic drafts of episodes two, three and four were actually done in one week, so it took me about two days an episode for the basic structure.

By March Wyatt was well on the way to delivering a full set of rehearsal scripts, despite their being written as a "It was a very liberating experience as I wasn't being asked to fit into any particular mould, but was allowed to bring to my own story what I wanted. So I made a conscious decision not to include anything from the Doctor's past. I wanted to get back to the show's original concept, with the Doctor as a free-wheeling spirit, almost a Victorian explorer in space."

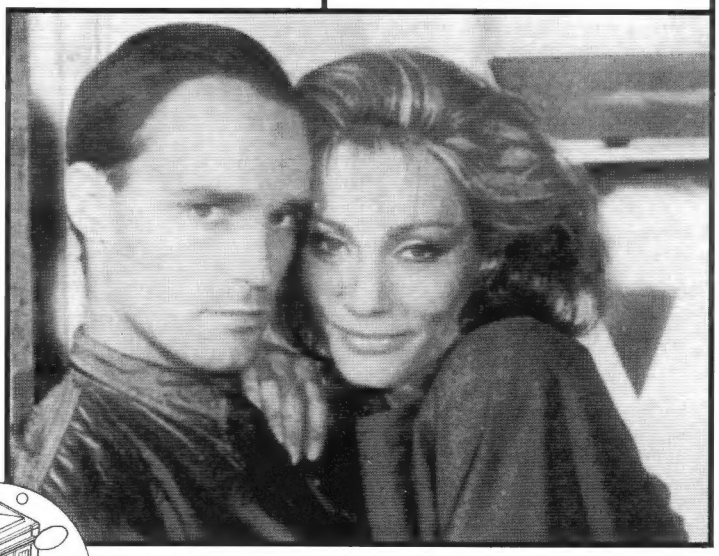
Stephen Wyatt, Private Who 16, October 1989

TIMESLIP

INTENDED as the pilot of a British-made equivalent to **The Twilight Zone**, the pilot — and only episode — of **Timeslip** was broadcaston ITV on 28 December 1985. With Duran Duan member Roger Taylor acting as the host — a hacker who'd discovered files showing the future — this was based on a story by Robert Holmes, adapted by Jim Hawkins, a writer who'd attempted to contribute to season two of **Space 1999.**

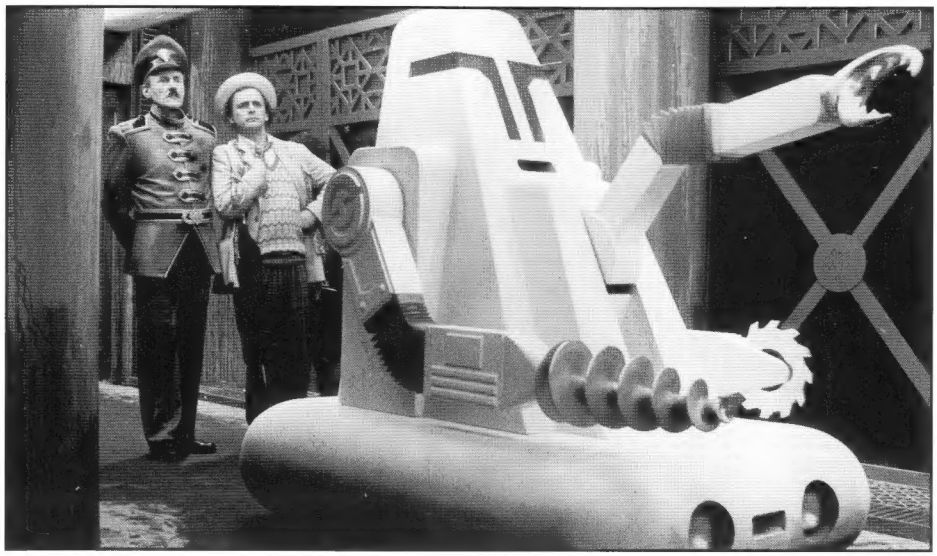
Starring Virginia Hey (later Zhaan in **Farscape**) and Jeff Harding (later of **Howard's Way**, **The Tomorrow People** and, as American reporter 'I'm Ed Winchester', in **The Fast Show**), **Timeslip's** pilot *The Block* is a a straightforwardly Orwellian tale of life in an intelligent office-residential block where all life is observed by the controlling computers. Two residents evade this surveillance by establishing a sexual relationship in the building's lifts, but find themselves attacked by its cleaning systems, before the man eventually discovers he was still observed... his lover being an android adjunct of the building itself.

Despite one reviewer commenting that Virginia Hey had 'better breasts than his Christmas turkey,' **Timeslip** itself was declared a turkey by critics, and didn't lead to a series.



Cartmel's Comments

Script editor **Andrew Cartmel** recalls "PARADISE TOWERS - What I remember..."



HAVING HAD a relatively unsatisfactory experience with TIME AND THE RANI, being obliged to work with a script and writers I was unhappy with, PARADISE TOWERS was the first **Doctor Who** story to which I was able to make a proper contribution. I had never heard of Stephen Wyatt before, but he approached the **Doctor Who** office and introduced himself to me. He'd heard there was a new script editor on board who was open to fresh ideas and new writers and he contacted me at his own initiative. I was impressed by this, but I was rapidly learning the tricks of the script editor's trade. I'd already been trapped by an agent who'd arranged meetings with a couple of writers before I'd read any samples of their work and I had to learn the hard way that they were unsuitable for the show. So when Stephen came along I suggested he send in a sample of his work before I agreed to a meeting.

I needn't have worried. He sent in a copy of a script called *Claws* which was being produced as a one-off play (what you'd now call a film) by the BBC. *Claws* was a black comedy concerning the cut throat world of cat breeding. Not necessarily natural **Doctor Who** material, you might think. But the script showed a quality of writing and an affinity for fantasy material which were both very promising and I contacted Stephen immediately. We met in my office in Threshold House in an echoing empty wintery BBC building, already depopulated around Christmas. We hit it off immediately, but it was difficult coming up with a suitable idea for a **Doctor Who** story. Then, after what must have been an hour or so of fruitless discussion, Stephen suddenly said "What about JG Ballard's *High-Rise*," and I instantly said, "Yes, that would work." We weren't planning a pastiche of Ballard or anything like that, but the basic idea of a futuristic tower block falling into chaos was instantly interesting to both of us, and I knew we were on to something.

We repaired to the pub to celebrate and the work started. We began to elaborate the idea. I added the fetishistic girl gangs, the Kangs while the cannibal Rezzies (residents) were Stephen's own idea (sweet little old ladies straight out of a ghoulish fairy tale by Grimm) as were the seedy bureacratic Caretakers and the hidebound rules of the place ('No Ball Games', etc). We still felt we needed a proper **Doctor Who** monster so we decided on a monster in the bowels of the building with tentacles that appeared on every level, dragging victims to their doom. John Nathan Turner shook his head gloomily and said, "Tentacles don't work", with the air of a man who knew from experience. So we went with the robotic cleaners instead. In the event, these looked pretty good, an effective design. But the way they moved and the way they were shot left a lot to be desired on the screen. We needed someone like James Cameron to make those cleaners genuinely scary. (I remember the Kang who died at the beginning of the story attending the read through to do her one line, which was a scream when the Cleaners killed her.)

We tried hard to make the tower block a suitably grubby and down at heels world. I talked to the designer about the possibility of dripping water and hanging chains in dark industrial interiors (shades of Ridley Scott's *Alien*), but were told "No water in the studio". I also remember Stephen Wyatt's constant concern that the guards looked too clean and alert. We had to beg for their uniforms to be dirtied down and for the actors to be given a note to behave with suitable slovenliness. The chief caretaker was played by Richard Briers, a distinguished actor who seemed to pitch his performance for the stage rather than television. In other words, he was well over the top. I remember sitting in the gallery, wincing and thinking that a parrot on his shoulder wouldn't have detracted from his performance at all. I also seem to remember John Nathan Turner rolling his eyes drolly, but the director seemed perfectly happy and there was nothing to be done.

Other ideas didn't come off entirely. Pex was played by Howard Cooke who was a very able actor, but a small bloke, and Stephen's entire concept had been that he should be a Stallone-scale muscle bound idiot, so that rather blew that. But my predominant memories of PARADISE TOWERS are positive and successful. I remember Catherine Cusack (whom I'd later see on stage in *Mrs Warren's Profession*) making her debut as a Blue Kang and I bagged one of the Kangs' *Mad Max* style built-from-junk crossbows as a souvenir.

It was a good story and I'd work with Stephen again. After the tape was screened, word came down from Jonathan Powell (who'd disliked TIME AND THE RANI; no fool Jonathan) "More like this, please."

Andrew Cartmel

frenetic pace. There was a lot of detail present by way of stage directions for how certain components of the show should look, even down to some of the sets. "One of the things that was going through my head was that I had never seen a dirty **Doctor Who** set" said the writer in an interview. "They always looked very clinically clean and white, particularly in more recent days. It never looked like anyone lived in them, and so I was keen to get a set that had garbage on the floor and graffiti, and felt like a real, lived-in environment."

Although the writer had crafted an intricate and believable set of characters, Cartmel was slightly wary that the serial did not feature anything recognisably a **Doctor Who** monster. Consequently the Mark 3 Megapodic cleaning machines were upgraded to play more sinister roles, and a special aquatic version was devised for Mel's poolside encounter. Originally the two writers had conceived a mutated living organism with giant tentacles that had evolved in the pool courtesy, presumably, of fallout from the war that had destroyed all the young male population of the towers. Arguing this was too complex and expensive for Effects to achieve, John Nathan-Turner suggested the notion of an aquatic cleaning machine — with tentacles to fulfil Wyatt's script ambitions.

"What I like so much about Stephen's **Doctor Who** work is that he creates a complete world for the story. You could never transfer one of Stephen's scripts to, for sake of argument, an everyday Earth setting, because he creates a detailed, special environment where that environment is part and parcel of the story. I'm not saying he's the only writer to achieve this (Robert Holmes is a supreme example), but I was always aware that Stephen's characters not only had definition an substance but, through his writing, one is conscious of how those characters eat, think and live."

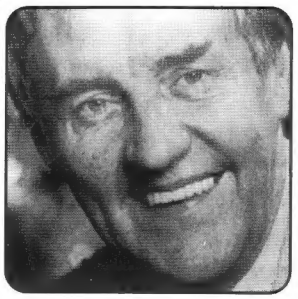
John Nathan-Turner, DWM 246, December 1996

Personnel

Faced with writers relatively new to the medium of television, John Nathan-Turner fell back on his tried and trusted principle of pairing inexperience with experience in his choice of Director for PARADISE TOWERS. Nick Mallett had distinguished himself last year by his smooth handling of the first Time Lord trial story, THE MYSTERIOUS PLANET. Having tackled a variety of television formats before then Mallett was more than capable of doing another **Doctor Who**. But how did he feel about handling a script so rich in dialogue rather than action/adventure?

"That script was the reason we were

Richard Briers



Many fans, knowing only his television work as a chirpy young husband with a few endearing quirks in sitcoms such as **The Good Life, Marriage Lines and Brothers in Law,** and as the narrator of surreal cartoon series **Roobarb and Custard**, were non-plused by the casting of Richard Briers in PARADISE TOWERS.

Theatre goers knew differently, as in recent years Briers had been making an increasingly impressive name as a stage actor, most recently with a vainglorious performance as Sir Andrew Aguecheek in *Twelth Night*, having made a smooth progression from stage farces similar to his TV roles through apparently similar work with a hidden edge such as Alan Ayckbourn's plays and *The Norman Conquests*, a performance he put on record for ITV in 1978. From the mid-1980s onwards, Briers' career was to increasingly focus on Shakespearean roles and parts as abrasive authority figures in **Inspector Morse** and **Monarch of the Glen** - the sort of men Tom Good would have hated.

Even before PARADISE TOWERS his television roles had been heading in this direction, beginning with his part as a freeloading confidence trickster in the 1982 comedy **Goodbye Mr Kent**, while **Ever Decreasing Circles'** Martin Bryce had dictatorial petit bourgeois tendencies. PARADISE TOWERS, which he admitted he saw as an opportuity to fool around, can be seen as something of a slip on this road, which was to continue a year later when he played a right-winger playing a military coup perhaps more successfully in **Minder.**

Born on the 14th January 1934, Briers is married to actress Anne Davies, who played his secretary in **Ever Decreasing Circles** and Jenny in THE DALEK INVASION OF EARTH. His daughter Lucy is also an actress.

Unconditional Love (2001)
Monarch of the Glen (Hector MacDonald) (2000)
Love's Labour's Lost (Nathaniel) (2000)
Laughter in the House: The Story of British Sitcom (1999)
Watership Down (Voice of Captain Broom) (1999)
The Nearly Complete and Utter History of Everything (Himself) (1999)
The Midsomer Murders (Rev Stephen Wentworth) C1: DEATH'S SHADOW (20-1-99)
Geoff Hamilton:
A Man and His Garden (Narrator) (1998)
Funny Women: *Prunella Scales* (Himself) (1998)
A Respectable Trade (Sir Charles Fairley) (1998)
Inspector Morse (Sir Clixby Bream) DEATH IS NOW MY NEIGHBOUR (19/11/97)
The Student Prince (Dr. Corbitt) (1997)
Spice World (Bishop) (1997)
Hamlet (Polonius) (1996)
In the Bleak Midwinter (Henry Wakefield, Claudius, the Ghost, and the Player King) (1996)
Heavy Weather (The Hon. Galahad Threepwood) (1995)
Down to Earth (Tony) (5/1 - 16/2/94)
Skallagrigg (Old Arthur/George) (1994)
Mary Shelley's Frankenstein (Grandfather) (1994)
Lovejoy (Raymond Doncaster) E12: NEVER JUDGE A BOOK BY ITS COVER (21/11/93)
If You See God, Tell Him (Godfrey Spry) (1993)
Much Ado About Nothing (Seigneur Leonato, Governor of Messina) (1992)
Swan Song (Nikita) (1992)
Peter's Friends (Lord Morton) (1992)
Henry V (Bardolph) (1989)
A Chorus of Disapproval (Ted Washbrook) (1988)
Minder (Colonel Caplan) G1: AN OFFICER AND A CAR SALESMAN (26/12/88)
Tales of the Unexpected J3: THE VERGER (22/1/88)
Doctor Who (Chief Caretaker) PARADISE TOWERS (1987)
All in Good Faith (Reverend Philip Lambe (1985-87)
Ever Decreasing Circles (Martin Bryce) (1984-1989)
The Aerodrome (The Rector) (28/1 - 11/3/83)
It's Your Move (The husband) (1982)
Goodbye, Mr. Kent (Travis Kent) (1982)
The Goodies (Narrator) SNOW WHITE 2 (27-12-81)
The Norman Conquests(Reg) (1978)
Watership Down (Fiver) (1978)
The Other One (Ralph) (1977-79)
Noah and Nelly on the Skylark (Narrator) (1976)
The Good Life (Tom Good) (1975-78)
Roobarb and Custard (Narrator) (1974)
Rentadick (Iles Gannet) (1974)
Birds on the Wing (Charles Jackson) (1971)
All the Way Up (Nigel Hadfield) (1970)
It's Your Move (1969)
Fathom (Timothy) (1967)
The Bargee (Tomkins) (1964)
A Home of Your Own (Husband) (1964)
Marriage Lines ((George Starling) (1963-66)
Doctor in Distress (Medical Student (1963)

The Girl on the Boat (Eustace Hignett) (1962)
Brothers in Law (Roger Thursby) (17/4-16/7/62)
A Matter of Who (Jamieson) (1961)
Murder, She Said (Mrs. Binster) (1961)
Armchair Theatre: *Murder Club* (Stanley Frelaine) (3/12/61)
Bottoms Up (Colbourne) (1960)
Girls at Sea (Popeye) (1958)

able to get such a good cast together" he told Richard Marson in an interview for ***DWM*** in 1988. "It's a marvellously subtle piece of writing and I thought it had some terrific parts, as well as some obvious but clever satire in it."

"I'm really an actor's Director; I will spend hours and hours with them, working out characterisations and business. If the actors are happy, you can mould them into the structure of your scenes and create a composite effect. You obviously know what you want to do initially, but the actors must be given complete freedom, must be allowed to develop any situation in any way they want, so long as they don't do something really stupid. If they want to play everything to a wall downstage, then there's obviously no-way, but a camera can pick up anything from an actor, so creatively I give the actor precedence."

With so much emphasis placed on creating the right look for PARADISE TOWERS, John Nathan-Turner was fortunate to be allocated Martin Collins, a very experienced BBC staff Designer although, curiously, without a previous **Doctor Who** credit to his name. No stranger to science-fiction, Collins had jointly created the future-world look of **Blake's Seven** when he and Roger Murray-Leach were assigned on a semi-regular basis to its first season. THE WAY BACK, THE WEB, MISSION TO DESTINY and ORAC bore his name on the credits, although some of his sets were re-used, uncredited, in other productions. In 1983 Collins returned to science-fiction, handling the exterior segments of Richard Bates' expensive adaptation of John Christopher's **Tripods** saga.

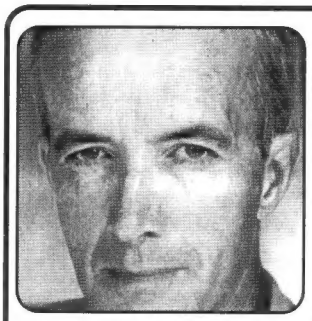
Marking her first return to **Doctor Who** was Costume Designer Janet Tharby, whose work had previously been seen four years ago in RESURRECTION OF THE DALEKS. Much more recent was the last contribution from Make-up Designer Shaunna Harrison. Less than a year had elapsed since working on the last six episodes of THE TRIAL OF A TIME LORD, specifically the *Vervoid* and *Ultimate Foe* segments directed by Chris Clough.

For Simon Tayler, PARADISE TOWERS would be his first **Doctor Who** as a fully accredited Visual Effects Designer, although he had worked on two past shows as an Effects Assistant; FULL CIRCLE and WARRIOR'S GATE. As always Dick Mills was assigned to special sound and another familiar face, Dave Chapman, booked to oversee construction of electronic effects, with some additional help from CAL Video; the external facilities house that had created the new title sequence for TIME AND THE RANI.

At the beginning of the season John Nathan-Turner had let it be known he was favouring using freelance composers/arrangers for all of Season 24's incidental music cues in place of previous years' policies of relying on the Radiophonic Workshop. Inevitably demo tapes and approaches were received from numerous music agents, among them a representative of composer David Snell.

The cast for this story was exceptionally strong, the number of positive responses received from actor's agents being due, in the Producer's mind, to the script's high calibre. Many of the choices to play roles were Nathan-Turner's, although Mallett was happy with the suggestions made. Top of the list was Richard Briers to play the Chief Caretaker. It was a role Briers was happy to accept. As he would later say to reporters, he was keen to stretch his televised repertoire beyond the stereotyping as chirpy-if-irritating Mr Nice Guy from **Brothers in Law**, **Ever Decreasing Circles** and **The Good Life.**

Clive Merrison



Born on the 15th September 1945, Clive Merrison's TV career began with his role as Jim Callum in the reknowned 1967 **Doctor Who** serial THE TOMB OF THE CYBERMEN. It's ironic that he only returned to the series when Edward Hardwicke's commitments to Granada's **Sherlock Holmes** series forced him to reject the role of the Deputy Chief in PARADISE TOWERS, as a few years later Merrison was to take on the part of Holmes himself for Radio 4's ambitious attempt to dramatise all of Conan Doyle's sixty stories.

Taking on the role in 1989, Merrison made the most of a unique opportunity to portray Holmes' development from an arrogant young man whose biting sarcasm drives off potential friends in *A Study in Scarlet* into the quietly wise figure who comes out of retirement in *His Last Bow*. Thanks to ingeniously faithful adaptations of Conan Doyle's stories and fine support from Michael WIlliams as Watson, Merrison's abrasively performance joined those of Rathbone and Brett as the best of its medium in the view of many Sherlockians.

His early science fiction roles in **Doctor Who** and **Counterstrike** aside, cold sarcasm has been a trademark of Merrison's performances, from cabinet ministers (the puritanical Health Secretary Peter Thorn in **Yes Prime Minister** and an outspoken parody of Alan Clark in **Drop the Dead Donkey**) through to his most recent role prior to PARADISE TOWERS, as the embittered local radio newsreader Damien Appleby in the Channel 4 sitcom **The Kit Curran Radio Show**. Another speciality has been roles as senior Soviet leaders, including Molotov in the TV Movie *Stalin*, and Lenin (opposite David Calder's Gorbachev) in the RSC's 1990 satirical allegory *Moscow Gold*.

Saving Grace (Quentin) (2000)
The Magical Legend of the Leprechauns (Chamberlain) (2000)
How Do You Want Me? (Norris Wood) (1998)
Mortimer's Law (Tegwyn) (1998)
McLibel! (Mr Justice Bell) (1997)

Photographing Fairies (Gardner) (1997)
True Blue (Jack Garnet) (1996)
The English Patient (Fenelon-Barnes) (1996)
An Awfully Big Adventure (Desmond Fairchild) (1995)
Heavenly Creatures (Henry Hulme) (1994)
Stalin (Molotov) (1992)
The Tomorrow People (Beaumont-Savage) (1992)
Rebecca's Daughters (Sir Henry) (1992)
Spirit of Man (Claude Delmas) A HAND WITCH OF THE SECOND STAGE (1992)
Drop the Dead Donkey (Nicholas Waugh) B5: THE DRUNK MINISTER (24/10/91)
Bergerac (Ackroyd) H6: IN LOVE AND WAR (18/2/90)
Thin Air (Leonard Draeger) (1988)
A Very British Coup (TV Interviewer) (1988)
Cariani and the Courtesans (1987)
Doctor Who (Deputy Chief Caretaker) PARADISE TOWERS (1987)
Yes, Prime Minister (Dr Peter Thorn) D3: THE SMOKE SCREEN (23/1/86)
Monsignor Quixote (Shop Assistant) (1985)
Mann's Best Friends (Irvin) (1985)
Miss Marple (Percival Fortescue) A POCKETFUL OF RYE (1985)
Reilly: Ace of Spies (Sovinkov) (1983)
The Sign of Four (Bartholomew Sholto) (1983)
Firefox (Major Lanyev) (????)
Coming Out of the Ice (Bikov) (1982)
Escape to Victory (The Forger) (1981)
Private Schultz (Herr Krupp) (1981)
Prince Regent (Richard Sheridan) (1989)
The Glittering Prizes (Bill Bourne) (1976)
Henry VIII and His Six Wives (Weston) (1973)
Counterstrike (Idris Evans) A1 KING'S GAMBIT (8/9/69)
Doctor Who (Jim Callum) THE TOMB OF THE CYBERMEN (1967)

Elizabeth Spriggs

Brenda Bruce

The great surprise about the double-act pairing of Elizabeth Spriggs and Brenda Bruce as the cannabalistic Rezzies Tabby and Tilda is that it had never happened before. Though there was a thirteen year age-gap betwen the pair, they'd spent much of their careers playing similar roles.

In **Jeeves and Wooster**, Brenda Bruce played Bertie's eccentric Aunt Dahlia, while Spriggs was his tyrannical Aunt Agatha. Three years after Bruce had played Mistress Quickly in the BBC Television Shakespeare's productions of *Henry IV Parts One* and *Two*, Spriggs assumed the role for their production of the Falstaff-centred comedy *The Merry Wives of Windsor*.

The major difference between the two actresses is that while Bruce might play apparently benevolent matrons with a unpleasant secret (such as Alan B'Stard's appalling mother in **The New Statesman**), Spriggs' characters more often have an obvious streak of manipulative evil - as in her role as the underworld matriarch Connie Fox, in **Fox**, ITV's 'Sarf London' version of *The Godfather*, and as a sadistic crime lord in the **Bergerac** episode RETURN OF THE ICE MAIDEN. But Spriggs could also play against this image with characters like the Witch of children's series **Simon and the Witch**, and in a 2000 radio play, as a tyrannical dog trainer who becomes the only friend of a widow whose only link to her late husband is his ill-tempered dog.

Born on 17th July 1918, Brenda Bruce's screen career stretched back to the early 1940s, including a role in *Peeping Tom*, the ill-fated film which is now regarded as a masterpiece, but ended the director Michael Powell's career as critics condemned it at the time. One of Bruce's last jobs before her death in 19th February 1996 was to record a documentary on the film.

Randall & Hopkirk (Deceased) A6: A MAN OF SUBSTANCE (24/4/00)
A Christmas Carol (Mrs. Riggs) (1999)
Wives and Daughters (Mrs. Goodenough) (1999)
Alice in Wonderland (Duchess) (1999)
The Barber of Siberia (1998)
Casualty (Barbara Thomas) M6: EYE SPY (3-10-98)
Midsomer Murders (Iris Rainbird) A1: KILLINGS AT BADGERS DRIFT (1998)
Playing the Field (Mrs. Mullen) (1998)
Paradise Road (Mrs. Roberts) (1997)
The Secret Agent (Winnie's mother) (1996)
Tales from the Crypt A SLIGHT CASE OF MURDER (1996)
Sense and Sensibility (Mrs. Jennings) (1995)
Middlemarch (Mrs. Cadwallader) (12/1 - 6/2/94)
Takin' Over the Asylum (Grandma) (1994)
Martin Chuzzlewit (Mrs. Gamp) (7/11 - 12/12/94)
The Hour of the Pig (Madame Langlois) (1993)
Jeeves and Wooster (Aunt Agatha) D6 (20/6/93)
Jeeves and Wooster (Aunt Agatha) D1 (16/5/93)
The Young Indiana Jones Chronicles (Schultz) B1: AUSTRIA, MARCH 1917 (21/9/92)
Heartbeat (Rene Kirby) A3: RUMOURS (24-4-92)
Sherlock Holmes: *The Last Vampyre* (Mrs. Mason) (27/1/93)
The Tomorrow People (Millicent Rutherford) THE RAMESES CONNECTION, (4/1 - 1/2/95)
Impromptu (Baroness Laginsky) (1990)
Oranges Are Not the Only Fruit (May)(10/1 - 24/1/90)
Boon (Mrs Whitfield) E13: THE TENDER TRAP (19-12-90)
Young Charlie Chaplin (Madge Kendal)(25/1 - 1/3/89)
Yellow Pages (Mrs. Van Der Reuter) (1988)
Simon and the Witch (The Witch) (1987)
Watching (Aunty Peggy) (1987)
Doctor Who (Tabby) PARADISE TOWERS (1987)
Bergerac D5: RETURN OF THE ICE MAIDEN (8-11-85)
Sakharov (Nobel Presenter) (1984)
The Cold Room (Frau Hoffman) (1984)
Frost in May (19/5 - 9/6/82)
BBC Television Shakespeare: *The Merry Wives of Windsor* (Mistress Quickly) (28/12/82)
Shine On Harvey Moon (Nan) (1982-85, 1996)
Cribb (Mrs Gurney) THE CHOIR THAT WOULDN'T SING (26/4/81)
Richard's Things (Mrs. Sells) (1981)
An Unsuitable Job for a Woman (Miss Markland) (1981)
Lady Chatterley's Lover (Lady Eva) (1981)
Fox (Connie Fox) (10/3 - 2/6/80)
Tales of the Unexpected (Martha) B15: THE ORDERLY WORLD OF MR. APPLEBY (7-6-80)
BBC Television Shakespeare: *Julius Caesar* (Calpurnia) (11-2-79)
Three Into Two Won't Go (Marcia) (1969)
Work Is a 4-Letter Word (Mrs. Murray) (1969)
A Very British Psycho (Herself) (1997)
The Widowing of Mrs. Holroyd (Grandmother) (1995)
Splitting Heirs (Mrs. Bullock) (1993)
Growing Rich (Mrs. Baker) (28/2 - 3/492)
Harnessing Peacocks (Amy) (1992)
Behind the Mask (1991)
Antonia and Jane (Therapist) (1991)
The New Statesman C4: KEEPING MUM (27-1-91)
Back Home (Beatie) (1990)
Jeeves and Wooster (Aunt Dehlia) A4 (13-5-90)
Jeeves and Wooster (Aunt Dahlia) A5 (20-5-90)
Jeeves and Wooster (Aunt Dahlia) A2 (29-4-90)
Bergerac (Karen Markham) H6: IN LOVE AND WAR (18-2-90)
December Bride (Martha Gilmartin) (1990)
Little Dorrit: Nobody's Fault (Duchess) (1988)
Menace Unseen (1988)
Riders (Granny Maxwell) (1988)
The Tenth Man (Therese's Mother) (1988)
London Embassy (Madge Cowrie) (1987)
Doctor Who (Tilda) PARADISE TOWERS (1987)
Worlds Beyond HOME (1986)
Time After Time (June Swift) (1985)
Steaming (Mrs. Meadows) (1985)
Connie (1985)
BBC Television Shakespeare: *Macbeth* (First Witch) (5/11/83)
BBC Television Shakespeare: *Henry IV, Part II* (Mistress Quickly) (16/12/79)
BBC Television Shakespeare: *Henry IV, Part I* (Mistress Quickly) (9/12/79)
The Man in the Iron Mask (Queen Anna of Austria) (1976)
Alice Through the Looking Glass (White Queen) (25/12/73)
All Creatures Great and Small (Miss Harbottle) (1974)
Swallows and Amazons (Mrs. Dixon) (1974)
Budgie (Janey Baib) SUNSET MANSIONS (OR: WHATEVER HAPPENED TO JANEY BAIB?) (25/6/71)
The Uncle (Addie) (1965)
Thirty-Minute Theatre: *Give the Clown His Supper* (14/10/65)
Nightmare (Mary) (1964)
Peeping Tom (Dora) (1960)
Behind the Mask (Elizabeth Fallon) (1958)
Law and Disorder (Mary) (1958)
The Final Test(Cora) (1953)
Two on the Tiles (Janet Lawson) (1952)
Don't Ever Leave Me (Miss Smith) (1949)
Marry Me (Brenda Delamere) (1949)
My Brother's Keeper (Winnie Forman) (1948)
When the Bough Breaks (Ruby) (1947)
While the Sun Shines (Mabel Crum) (1947)
Carnival (Maudie Chapman) (1946)
Piccadilly Incident (Sally Benton) (1946)
I See a Dark Stranger (American Waitress) (1946)
I Live in Grosvenor Square (1945)
Night Boat to Dublin (Lily Leggett) (1945)
They Came to a City (One of couple on hillside) (1944)
Millions Like Us (1943)

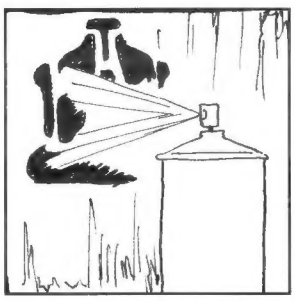
Theatre veteran Edward Hardwicke was Nathan-Turner's prime choice to play the Deputy Chief Caretaker, but film commitments linked to his role as Dr Watson in **The Return of Sherlock Holmes** around the planned studio dates precluded his involvement. Instead Clive Merrison making his second **Who** appearance just prior to taking on the role of Holmes himself for Radio 4.

Catherine Cusack is the youngest daughter of veteran actor Cyril Cusack and had not even started at Drama School when she was chosen by Nathan-Turner to play the blue Kang leader, but would later gain tabloid fame as the psychotic nanny Carmel in **Coronation Street**. Julie Brennan, as Fire Escape, had married **Doctor Who** companion Mark Strickson just as he joined the show, though their marriage ended sometime after their emigration to Australia in the late 1980s, while Annabel Yuresha, Bin Liner, was the daughter of London Festival Ballet dancers Jelko Yuresha and Belinda Wright. Joseph Young playing, appropriately, the Young Caretaker is the son of Carol Kaye (one of the Kaye Sisters singers) and Lennie Young who was one of John Nathan-Turner's father's horse-racing friends.

Mallett and Nathan-Turner's biggest problem turned out to be casting Pex. Wyatt had imagined a younger version of a Sylvester Stallone/Steven Segal-style action hero; tall with visibly rippling muscles. But such a performer proved impossible to find in the U.K. There were very few actors with such a physique, and those that there were — like David Prowse — were too old for the part. There were some young boxers and wrestlers who met the physical appearance needs, but their acting ability was insufficient. As reported, it was John Nathan-Turner who suggested turning the idea on its head by suggesting Pex as someone who professes to be powerful and strong, but who neither looks nor sounds the part. This they did, hence the casting of Howard Cooke, a young artist with a fine physique, but not an overtly muscle-bound one.

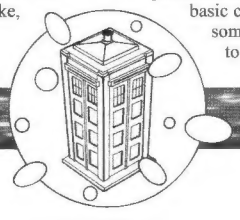
Completing the cast, as the Rezzies, would be Judy Cornwall, Elizabeth Spriggs and Brenda Bruce. The latter, a veteran actrress who'd recently appeared alongside **Dynasty** star Stephanie Beacham in the ITV soap **Connie**, was trumpted as a major castigh coup. That Spriggs was cast shows that there were no hard feeings over her departure from the cast of THE TWO DOCTORS three years earlier, when a dispute over payments for extra rehearsals apparently led to her quitting the role of the Androgum Chessene.

Set Design



Stephen Wyatt had set his story entirely within the walls of Paradise Towers, with no exterior locations whatsoever. The single exception was the swimming pool, featured in episode four that, by definition, could not be realised in TV Centre studios. Normally a studio-bound four part story would be allocated two blocks of three shooting days apiece, but because of heavy location schedules needed by TIME AND THE RANI and DELTA AND THE BANNERMEN, Nick Mallett was restricted to only five studio days. It was a tight schedule but possible if sets could be erected so that while one was being used for recording, the next was standing ready, and a third was being prepared by scenic crew. So long as that rhythm could be maintained the Director believed he could stay on time and record in vaguely story order.

Seeking to comply with these wishes, Martin Collins avoided the temptation to construct any large specialist sets, even though he was able to book the largest TV Centre studio, TC1. Instead he planned a linked network of sets that would remain in the same basic configuration throughout all five days, even though some of the panelling and fixtures would be redressed to indicate different sections of the skyscrapers.



The key components of the linked set network were a central square — large enough to house the TARDIS police box — interiors and exteriors for the Rezzies' flat, various streets (another word for corridors…) and their intersections, a lift as seen inside and outside, and a stairwell area.

The TARDIS interior would only be seen briefly during episode one, and its corner of the studio would be the only area subject to change. The dining area of the Rezzies' flat would replace the TARDIS after day one, while in block two this space would be occupied by Red Kang HQ, Caretaker HQ and the tower-block basement respectively. Redressing would be done overnight.

The central square was the biggest component of the linked set as it ran to two levels. As with most of the other sets, the basic elements were square, clad pillars with flat sections slotted between. The fake stonework of the columns hid scaffolding that supported the upper level corridors and walkways. A chandelier was even strung from the lighting rig to aid the impression of a spacious atrium. The wall surfaces were dirtied down with powder paint and, in some cases, decorated with graffiti that symbolised life within the towers. There was a stencil depicting a cleaning machine, wall art of a machine's claw and slogans scrawled by the Kangs. The street corridors were open sets, in that there were no ceilings, which would allow light in from the overhead gantries. Opaque plastic panels were hung behind the periodically spaced archways to obscure any view of the non-existent ceilings from the cameras. Positioned above and behind these panels were spotlights. By swapping different coloured gels over these spotlights, different lighting effects could be achieved in the corridors, thereby suggesting different floors in the tower complex.

Another trick towards the same end involved changing sections of flattage between the pillars. Martin Collins experimented with two arched, opaque window units, one; a curved segment suggesting a window rising from floor level, the other; a similar curved segment, raised up with an oblong window below it to achieve a kind of mushroom look. In both cases, backlighting was used to suggest a murky daylight shining through the glass.

Uplighters and globe lamps mounted on wall brackets gave a slightly art-deco look to the design, but the whole effect was given a *Clockwork Orange* look of decay and vandalism by the scattering of littered props. Painted rain barrels, sprayed milk crates, even empty cans of paint and food tins were mixed with strewn rags, sand and straw to give a sensation of neglect.

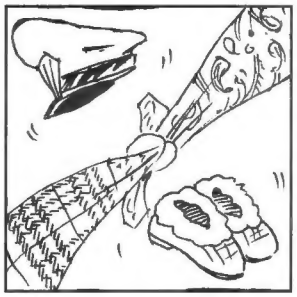
An industrial catering coffee machine was brought in and given the dirtied-down treatment. First, however, the product advertising panel at the front had to be swapped for a fake brand logo, as were the labels on the cans of soft drink extracted by the Doctor.

In contrast to the urban dereliction of the lower floors, the walls of the rezzies' corridors were covered with a

dark, marbled wallpaper, and the interior of Tabby and Tilda's flat was a spotless blend of chintz and modern convenience living. The kitchen area was kitted out with contemporary fitted units and surfaces, while the lounge was made to look very 'homesy', even down to the provision of a live budgerigar in a cage. The waste disposal unit behind the sink was represented by two aluminium doors on sprung hinges. Supposedly a claw could emerge into the kitchen and pick up its victim, but Nick Mallett wisely decided against asking either Elizabeth Spriggs or Brenda Bruce to be plucked up on 'Foy' wires. Instead the equence would be done using quick cutaways.

Caretaker HQ in the basement was deliberately spartan and very functional looking. The CCTV monitoring area was a bank of monitors keyed to show either views of other sets or pre-recorded footage from earlier recording days. The control consoles underneath were fake props. For the design of Kroagnon's repository, Collins eschewed creating either a standard mad-scientist's laboratory or a futuristic control room. Reversing the stereotype, and saving himself money into the bargain, he realised the Great Architect as nothing more than two pairs of glass-sculptured neon lights keyed to flash in time with Richard Briers' pre-recorded, synthesiser-modulated voice.

The basement areas, that included the approach to Kroagnon's lair, were the only sets with recognisable ceiling sections, to strengthen an impression of being deep underground. The lifts were static props that did not move up or down, with stage-hands to operate the sliding doors. The only working component was an LED digital counter for implying the lift moving between floors.



Costume

The Doctor's attire stayed as before except that his red braces were now worn beneath the pullover. He was equipped again with an umbrella, but only a commercially available, cane handled one rather than the custom prop he would adopt in later serials. Mel's costume similarly maintained her image as a bubbly, exuberant personality. Her whole outfit was cut from a white towelling material patterned with blue and red polka dots that was slightly stretchable. The material was then lined with blue towelling fabric patterned with white polka dots. The result was a reversible fabric; white trousers with an invisible blue lining, and a blue tunic that turned back at the collar and cuffs to reveal the white polka dotted colours. The line of the tunic dropped diagonally away from her midriff button, skirting around her hips and down to form a scalloped tail at the back. Underneath her suit she wore a matching blue swimming costume edged with puffed-out white bows, made from netting material.

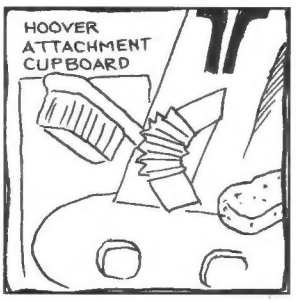
In line with military uniform standard practice, the Caretakers wore outfits commensurate with their ranks. Standard uniform was a shiny, mock leather two-piece in dark grey, accented with black piping and built out with shoulder padding. Each jacket carried the serial number of the caretaker on the left lapel. The only problem with these uniforms was that, when they were worn for the first time in the studio, it was pointed out that they looked too crisp and sharp — not over-worn as the audience might expect. The Young Caretaker's first scene was therefore deferred as few minutes while he was returned to Wardrobe to have one of his epaulettes ripped and parts of his jacket scuffed.

The Deputy Chief Caretaker wore a lighter-grey wool two-piece suit with a high, black collar and epaulettes studded with the initials "D.C". The jacket buttoned up at the front and accents were in the form of a wide, silver-buckled belt and a grey/black peaked cap emblazoned with a silver badge showing an iconic representation of a skyscraper. The Chief Caretaker's uniform was that bit finer still; grey piping around the black collar, cuffs and epaulettes, strap-over button flaps down the jacket — likewise edged in black and grey piping — and large silver "C.C" initials arrayed over the shoulders. Naturally, all of the "other rank" caretakers wore boots, comfortable shoes being the preserve of their seniors…

The Rezzies were the only members of the cast to wear off-the-peg clothes. In keeping with their image, everything was colour co-ordinated and accessorised with necklaces and strings of pearls.

Pex was dressed in the manner of a Hollywood muscle-man — tight, black T-shirt, combat trousers and boots, plus an ammo belt slung over one shoulder like a sash. A silver medallion completed the stereotype and Make-up applied a temporary tattoo to his neck. Kang costumes were all individualised by their Dressers on recording days, but they all followed a similar principle. Black T-shirt and slacks for the under-garments with a wide belt, and leggings around the ankles. Kang colours were represented by strips of rayon material worn loosely about the body to form various combinations of capes, tunics, tabards, skirts, scarves, sashes. In fact the variations were anything the Dressers could imagine, just so long as the prominent colours were scarlet red, royal blue or, in the case of Astra Sheridan's ephemerally seen Yellow Kang character, canary yellow.

Visual Effects



The big job for Simon Tayler's team was the two white cleaning machines required in all four episodes. Fairly loosely described in the script, Tayler based his design around a human operator pushing a contraption along on wheels. The contraption was a square metal chassis sitting on four large pram wheels, the two front ones of which were on spindles so they could be used to steer the device. The chassis was clad in an upper and lower fibreglass shell that anchored to the metal work underneath. The seam between the upper and lower 'sandwich' section was concealed with further fibreglass matting that was sanded down and painted to make a seamless shell. Two car headlamps were mounted into the front of the chassis section and powered from an internal-fitted car battery. Recesses were also left inside the chassis to house blocks of dry ice for the fumigation sequences.

Rising up from the chassis was the unit's main cowling. The Visual Effects operator entered the cowl section through a concealed door at the back of the upright part. He moved the device along by pushing the whole prop from a handle-bar at the front, steering it rather like a supermarket trolley. From his vantage point, seeing out through a 'mouth' gap underneath the two 'eye' decals, the driver could see to operate the electrically powered drill arm — that swung on a pivot from the shoulder unit — or the circular saw which was similarly mounted on gimbals. The central claw arm was hollow so that the operator inside could better control its reaching out and gripping motions by stretching him arm inside the hollow armature. The claw was made to grip by the inclusion of a cable-release mechanism inside the arm. The summit of each cleaning machine had an amber flashing warning light fitted to it that indicated when the devices were in 'cleansing' mode.

A hook was fitted beneath one of the cleaning machines so that it could pull a wheel-mounted dumper bin along that was painted the same gloss white as its towing parent. The various limbs seen sticking out from the bins were dummies dressed with parts from the appropriate costumes. For the destruction scene in part four, one of the robots was cut into pre-stressed sections of panelling that were joined back together with spring-loaded mousetraps attached. As with some sections of Dalek casing, the outer shell would tumble apart if all the mouse-traps were triggered.

The other robot requirement was a pool-cleaning machine that could attack Mel. At first a crab-like device was suggested but the number of limbs got pared down to a mere six as the prop went into production. What emerged was a vaguely lobster-shaped device, nearly five-foot long fitted with a central flotation tank that could be filled with water for various underwater sequences. The two front arms were operated by an out-of-vision diver, working it puppet-style using rod armatures and cable-releases. The front-mounted 'mouth' claw could be pulled in or pushed out as needed.

Less ambitious props fashioned by Effects included Kroagnon's coin, Pex's hand-gun, various cans labelled 'Fizzade' (to avoid copyright clearance problems), a body detection device that featured a photograph of Sylvester McCoy's Doctor on its view screen, and the laser gun for cutting through doors to Kang 'brain-quarters'. The laser gun was (as usual) not a working prop. Instead a thread of flammable metal (rather like a sparkler) was studded into the door unit so that sections of it could be ignited on cue during recordings.

The major working props were the Kang crossbows, supplied by Visual Effects. These short, close-range crossbows were custom-built weapons, though the ordnance they fired was little more than cut-down aerials.

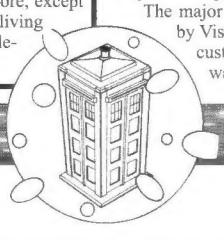
Make-Up

The essence of the Kangs, according to Steve Wyatt, was a sub-culture of children who had grown up having been abandoned by their parents while still at a young age. Their gangland ideals had forged the identity statements found in their clothes; tribalism, aggression, rejection of older generation values and icons, so it was fitting their appearances should reflect these qualities.

Shaunna Harrison captured all of this and more via wigs each of the Kang actresses wore. The style was distinctly punk with sprayed-in blue or red highlights shining against the wigs' basic brunette colouring. Although each wig was deliberately styled to look unkempt — mirroring the lack of combs and hairbrushes of a street-based culture — the hair was never less than shoulder-length. Again this pointed to a people living without hairdressers. Facial make-up was finely applied — the main constituent being white foundation and a dark highlighter to emphasis cheek and jaw-bones. In all cases, the Kangs had to look lean and under-nourished.

Much better fed were the Caretakers whose hair had to be sharply groomed and worn with short backs and sides. As the most officious of them all, Richard Briers wore a tailored Hitler moustache, though whether this was to give him a deliberate resemblance to the Nazi fuhrer or to the officious Inspector Blake from **On the Buses** will probably never be known. For his role as Kroagnon in the last episode, Harrison applied a layer of silver grease-paint to Briers' skin to emphasise the fact that he was now very much 'deus ex machina'.

Lastly the Rezzies were made-up to look very pampered and 'over-painted'. Heavy eyeliner, hair grips or bands, painted nails and jewellery were prominently to the fore, except for Maddy (Judy Cornwell) whose dowdier appearance suggested she was not living on a cannibalism-enhanced diet. Conversely, Tilda and Tabby's additional supplements were suggested by the heavy application of blood-red lipstick.



Production Diary

Monday 18 — Wednesday 20 May 1987
Pooling resources?

Production on serial 7E begins this week as Nick Mallett pulls together the cast he needs to rehearse in advance of the O.B shoot on Thursday and Friday. This location work will be slightly unusual due to the number of scenes the Director hopes to shoot in a mere two days.

Faced with only five days in the studio, Mallett has devised a schedule that will allow him to record over ten minutes of material on location. With credits and reprises comprising almost double that figure, the net result will be the best part of a whole episode completed before production even hits TV Centre.

Accomplishing this has meant ensuring several dialogue-based scenes in part four take place on location instead of in studio sets. The only penalty here is a need for additional full rehearsal days employing eight speaking parts, which represents an extra cost to the production.

The location scouted for the Paradise Towers penthouse area is less than an hour's drive from TV Centre, so no hotel accommodation is needed. Cast and crew will travel back and forth on a daily basis. The location itself is Elmswell House, a former manor house close to Chalfont St. Giles in Buckinghamshire. At one time a hotel, Elmswood House is now a private health club boasting a full olympic-sized covered swimming pool in its fairly recent extension. The BBC has block booked the entire swimming pool area for two days.

On Wednesday morning Martin Collins and a scenic crew travel to the venue and begin dressing the poolside area; rearranging the sun-loungers and ensuring furnishings like sofas are available. A heavy set of drapes is hung above the corridor into the pool area to mask off the changing room and reception areas beyond. There is some debate as to how much of the decorative foliage and fake shrubbery around the pool should feature in the programme. Consequently there is a footnote to Dave Chapman advising him to remove any offending images electronically during post-production! One restriction on the camera team is the nature of the roof over the pool. Essentially it is a canopy enclosing an open-air pool will only three surrounding walls. Where the fourth wall might be, there is only a patio leading out to the grounds. As the script stipulates the pool is inside a gigantic penthouse, exterior views will have to be carefully avoided.

In the afternoon Simon Tayler and some of the Visual Effects diving team turn up to try out 'the crab' (as the aquatic cleaning machine has been termed) in its watery environment. It is the first real opportunity they have had to ensure the device's robustness and to rehearse working with it in a pool.

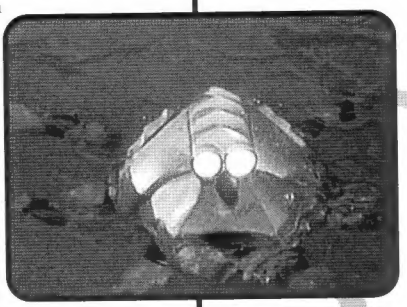
Thursday 21 May 1987
Crabs and Kangs

An early start for all concerned as a 50-seater coach leaves TV Centre at 7:30, ferrying Make-Up and Costume teams, camera and sound crew plus actors to Elmswell House. Ten non-speaking artists are aboard as well; four booked to play Red Kangs, four to play Blue Kangs and two OAP actresses to play Rezzies. They are also booked to reprise these roles in the coming studio sessions.

Breakfast for around 60 is taken on location at 8:00 while the camera and sound crews are setting up. With eight mainly performance-bound scenes to shoot before 18:00, Mallett is keen not to lose time. Everything has been planned in story order, so the first scene of the day is Pex and Mel's first sight of "paradise in the sky" as they step out of the lift and find the pool. Cleverly, Nick Mallett chooses to show a tight view of the pool from outside on the patio, thereby enhancing the apparent depth of the set.

An additional note to the two O.B cameramen asks them to record some establishing footage of the swimming pool area prior to the entrance of Bush and Pex. Using a two-camera set-up all of episode four's poolside material leading up to Mel's decision to go for a swim is captured.

By 10:30 most of the speaking cast is in attendance, so while Nick Mallett is walking the actors through their next scenes the camera team shoot a variety of still frame and tracking shots of the whole swimming pool area for what has been nick-named the 'Travelogue'. There are three 'travelogues' needed for the serial — a short version for playing onto the TARDIS monitor in episode one, a longer edition the Doctor will begin viewing in Caretaker HQ, and the last section he will see in the Red Kang 'brainquarters'. Both of these will comprise a mixture of custom-shot and library video footage.



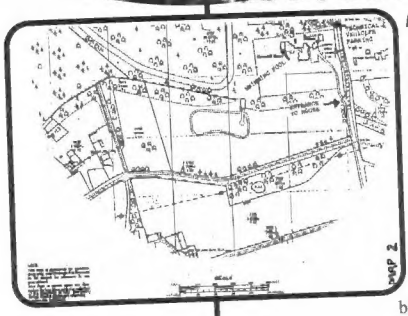
The crab attack sequence is scheduled for tomorrow, but because of the unpredictability of Effects-based scenes, Mallett opts to record some establishing shots of the prop in the water, using a crane dolly to achieve some high-angle images.

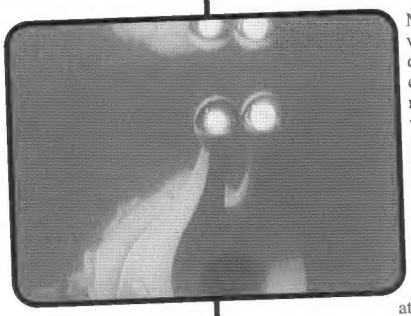
Having worked out his angles, the Director then commences work on the main body of today's schedule; the poolside council of war from scene ten through to scene sixteen. Mel's hair has been dampened down as she is now 'post-swim', and so the first sequence is of her lying exhausted on a sun lounger following the attack. This scene is progressed through to the Doctor's arrival with the Kang leaders.

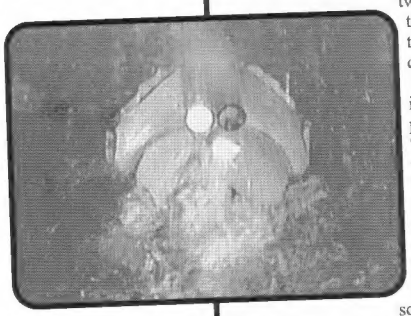
All the remaining scenes are shot at least twice as Mallett captures performances in both long-shot and close-up. This is especially crucial for sequences such as the Kangs goading Pex for being a "cowardly cutlet".

Judy Cornwell's character swells the ranks from mid-morning onwards, while Chive Merrison is ready to shoot just before lunch. By the time work resumes after the one hour break, Mallett is directing an eighteen-strong cast.

Shooting wraps around 18:00. In between recordings Visual Effects have been testing out the crab prop and rehearsing its movements for tomorrow. Photographers from BBC Enterprises, Picture Publicity and *Radio Times* are at the location in the afternoon, and various opportunities are taken to snap posed shots of Sylvester McCoy and Bonnie Langford by the pool with the robot.







Friday 22 May 1987
Shooting Fish In a Pool?

Similar travel and timetable arrangements are in place today, but for a smaller cast. The only speaking artists booked are Howard Cooke and Bonnie Langford, though they are joined today by Ellie Bertram, who will be Mel's stunt double, and stunt arranger Roy Scammel, a veteran of many previous **Doctor Who** serials.

Technical requirements are bumped up by the need for an underwater camera, the first time one of these has been booked since WARRIORS OF THE DEEP.

The first scene is a reprise of Pex and Mel arriving by the pool and testing the water temperature. This is so the scene can be captured by the underwater camera (on hire for one day only) that is representing the crab machine's point-of-view. The crab is being operated by Simon Tayler in the manner of a rod puppet. That is to say, Tayler is swimming in the water, pushing the prop ahead of him using rods connected to the front two claws. These rods also enable Tayler to move the claws as directed by Mallett.

The first stunt sequence is the start of the attack and will be shot several times. The two conventional O.B cameras will capture events at the poolside, the underwater camera seeing action whenever the crab machine's p.o.v is needed.

The problem as far as Bonnie Langford is concerned is the temperature of the pool. As she would later tell ***DWM***, "The temperature was like a bad joke. I was turning blue. The difficulty was, I had to stay there because of continuity of shots and the need to do everything from different angles. So it wasn't just a case of in and out — that would have been bearable. This was like a nightmare, made worse by the fact that in the script I had to be saying lines like, "It's lovely when you're in", and you couldn't say them through gritted, chattering teeth, shivering away. It had to look convincing. That was a lot of acting, I can tell you."

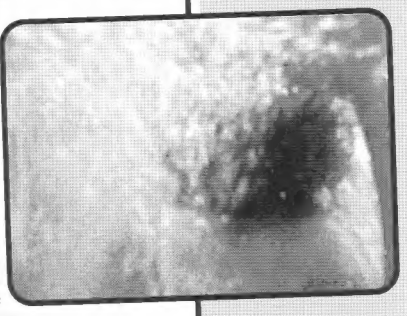
Ellie Bertram doubles for Bonnie Langford for those shots where the cleaning machine drags Mel underwater in a bid to drown her. The actress is unhappy about putting her head fully underwater as she is not a swimmer. So, fitted with a curly wig pinned tightly to her own hair, Bertram does all those scenes where Mel is seen underwater, with the back of her head conveniently turned to camera.

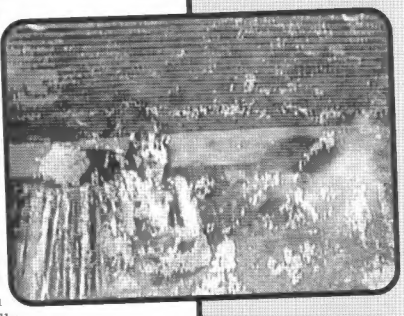
All shots of the crab are done in close-up to avoid seeing Simon Tayler in the background. One thing they can't get to work effectively is the 'nose tentacle' which should be seen to shoot out, pulling Mel back towards the middle of the pool. The cable comprising the tentacle is not rigid enough and just flops limply down into the water, looking very unconvincing. After a couple of goes Nick Mallett decides not to use it; the claws alone will have to look sufficiently menacing.

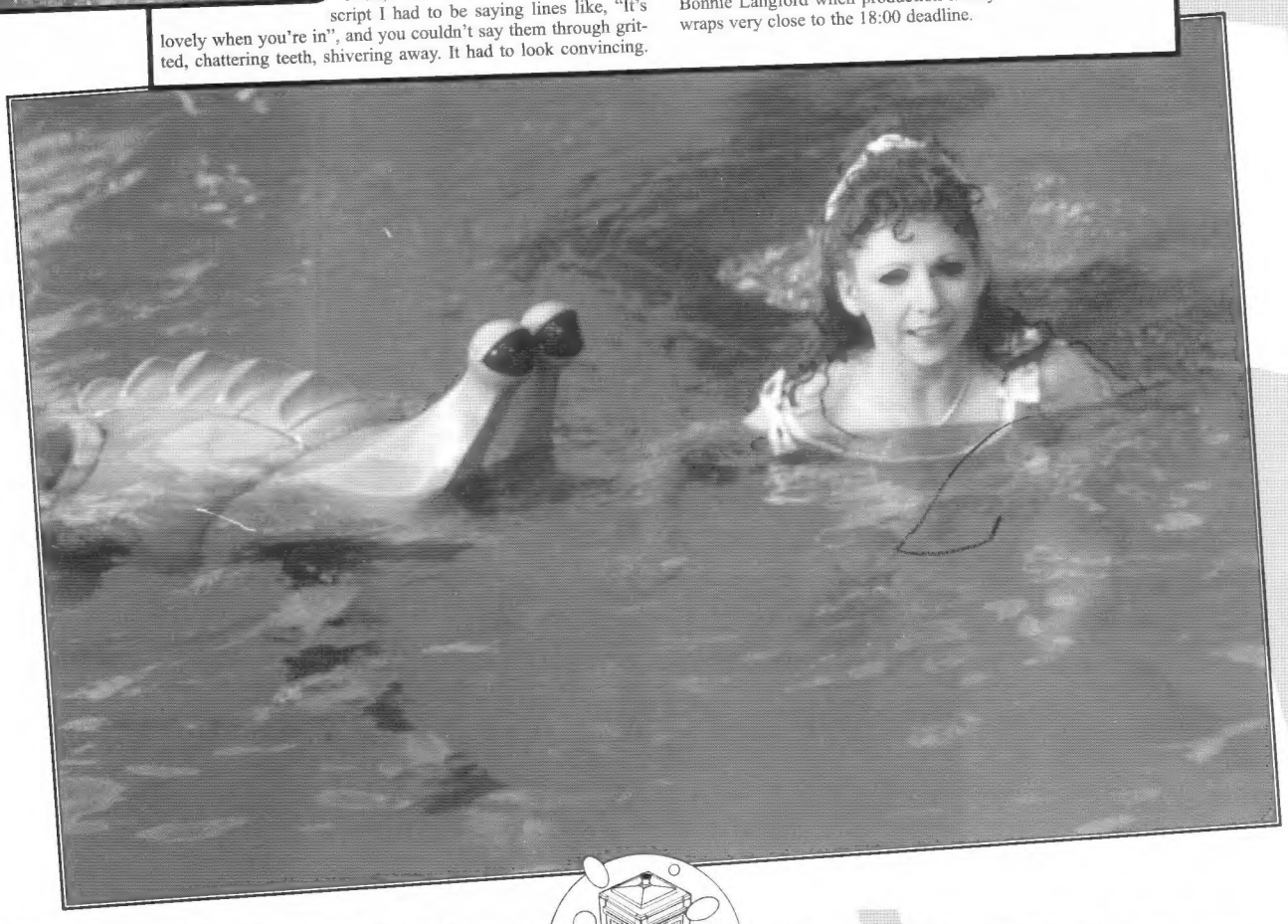
A flash charge is fitted into Pex's gun for the moment where Mel blasts the cleaning device. Already very wet and very cold, Bonnie Langford is nervous about doing this shot, worried that the firework might flare and burn her bare arms. Eventually she is persuaded to do one take — the one that is used in the finished edit.

For the reverse shot, a waterproofed pyrotechnic is floated in the water between the prop and the camera. Although a wire is visible, Nick Mallett is confident Dave Chapman will be able to crop the picture electronically, and tight editing will ensure only the moment of detonation onwards will be shown on screen.

As predicted, these last two stunt and effects scenes take a long time to shoot and reshoot, and no-one is happier than Bonnie Langford when production finally wraps very close to the 18:00 deadline.







Saturday 23 May — Wednesday 3 June 1987

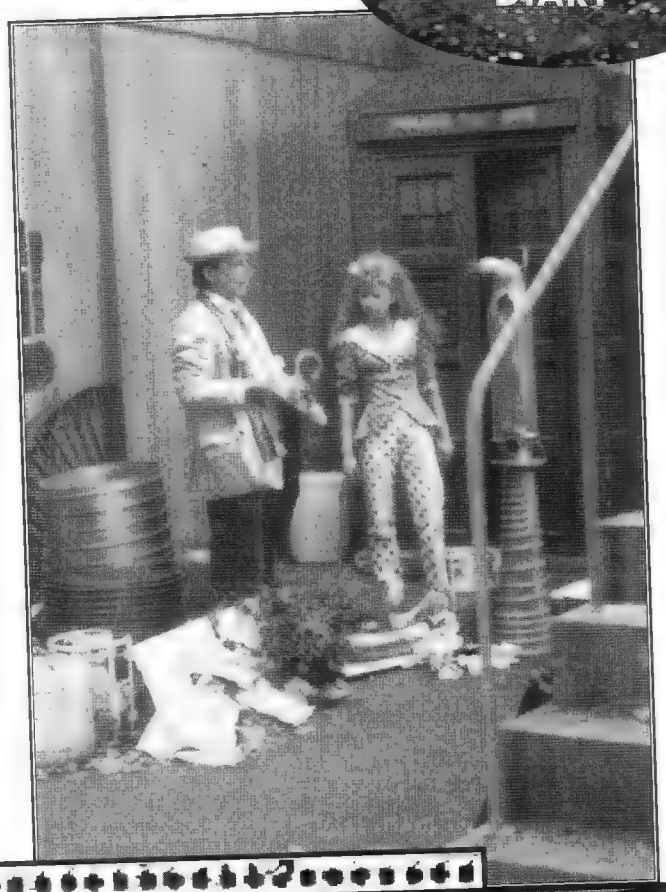
Copyright Troubles

Back to the warmth and dryness of the Acton rehearsal rooms as work begins preparing for the first studio block. The entire speaking cast is present except for Joseph Young's youthful caretaker and Astra Sheridan's Yellow Kang. Their presence is not needed until the second studio.

The list of non-speaking artists booked for Block One is quite substantial. In addition to those who were required for O.B there are six further Red Kangs, three more Blue Kangs, two extra Rezzies and a total of six Caretakers. An agency called Capital Artists is supplying all the actors, except Jenny Slade, booked through David Agency, and Rezzie performers Kathleen Bidmead and Muriel Wellesley who have been booked directly by the production office.

On Thursday 28 May a session is held at the recently commissioned Video Effects Workshop to pull together and electronically edit all footage required for the three 'Travelogue' sequences. As well as tracking shots and still frames taken at Elmswell House, Nick Mallett's P.A. Frances Graham has researched over a dozen extracts from a 1980 documentary series about modern architecture called **The Shock of the New**. Specifically she has listed a mix of interiors and exteriors of skyscrapers, amphitheatres and precincts from episode four, *Trouble in Utopia*, and had them transferred onto a separate tape for editing. The BBC's own Copyright Department has managed to clear most of the material, but two of the selected items, a drawing of a railway station project from a Futurist City book, and plans for a housing development in Santa Elia, are proving tricky to clear due to lack of appropriate documentation from the original **Shock of the New** programme.

Even as Chapman begins processing the material — matting out or masking unwanted elements from the excerpts — memos are still flying between Frances Graham and various departments within the BBC.



Thursday 4 June 1987

Double Duty

First day in the studio. With so much to get done the Director has eschewed the usual courtesy of a shortened Day One and scheduled an 11:00 start, plus a 10:30 start tomorrow. That allows him a minimum of two hours camera rehearsals each morning, plus two full recording sessions on both days.

Almost inevitably for a **Doctor Who** the first scenes of all are TARDIS interiors. However, there are only three of these to do, and each runs to just a page of dialogue. The 'Travelogue' footage is not yet complete — and still subject to copyright worries — so Mel has to enthuse about Paradise Towers while looking only at a CSO cloth.

Finished with the TARDIS interior, the camera team moves over to the big main square set to record the police box's arrival. A number of props have been set up to enhance the initial sense of dilapidation the Director wants to establish with the audience. An Ikegani portable camera shooting a wide-angle locked off view of the entire derelict square from the balcony above, a wind machine to suggest breezes blowing in through broken windows, even a tame rat plonked under a box for the Doctor to find. In the event, Mallett decides not to use the wind machine as all windows have been constructed with the glass intact.

This first scene in the square calls ends with two aerial arrows thudding into the wall next to the Doctor and Mel. This is done as a separate shot, preceded by a recording break to allow Effects to set up a pair of hollow arrows that travel along very thin wire lines. In case this does not look fast or convincing enough, a reserve plan is to reshoot at 15 frames-per-second and speed the resulting picture up to the standard 24 f.p.s.

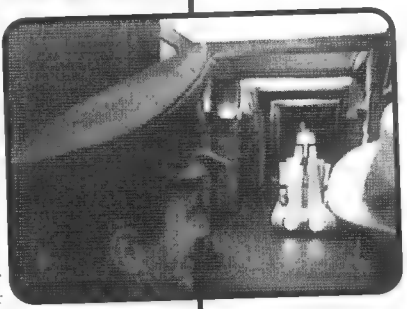
While this shot is being prepared, Mallett records an episode three scene in the Rezzie's flat where Maddy is discussing the fate of Tilda and Tabby with the Chief Caretaker.

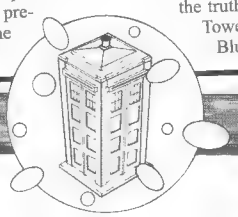
Back in the square, having completed the arrows shot, the action resumes on the time travellers' first meeting with the Red Kangs. Wyatt's script suggests a variation on 'Pat-a-Cake' for the ritual where Fire Escape susses the Doctor's worthiness. The choreography of this ritual was worked out during rehearsals as there are no stage directions as to the precise movements.

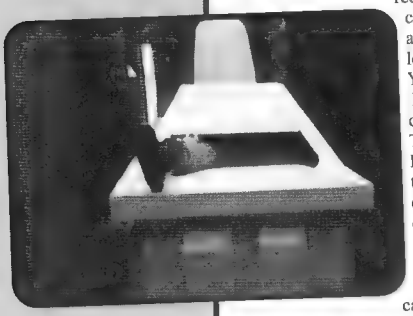
Episode one continues through to the Doctor's 'rescue' from the Kangs by the Deputy Chief Caretaker. Switching thereafter to episode four, Richard Briers returns, but made up now as Kroagnon — with a metallic sheen to his face and a wider, bushier moustache. Flanked by the two cleaner machines he is being escorted by Pex to Kang HQ.

The action then resumes back in episode one with Mel's flight from the Kangs and her first encounter with Tilda and Tabby. That rolls into their scenes together in the flat as Mel is persuaded to take tea and is subsequently 'rescued' by Pex — a sequence that involves Howard Cooke smashing through a balsa wood door. All the Rezzie's flat footage for part one is shot as production reaches the 18:00 break for dinner.

After dinner, scene one is the Doctor's first and almost fatal introduction to a cleaning machine. The narrative continues in script order to the point where he and the Deputy escape being sliced by running into a lift. While this has been going on, scenery shifters have erected a shrine to the fallen Yellow Kang in the square. A full contingent of Red Kangs performs the Kang funeral ritual before the cameras pick up on Mel and Pex, as the latter seeks to prove his worth by snapping a lamp-post. Their scenes together, as Mel tries to discover the truth of his presence in Paradise Towers takes production through to an early finish, as Blue Kangs begin following the argumentative duo.







Friday 5 June 1987

Gate Crashing

A new door has been fitted to the front of the Rezzie's flat so that all the remaining scenes here for episodes two and three can be recorded during the afternoon session. First off is Maddy's introduction as the narrative subtly suggests that she is different to the other two old ladies, a point confirmed by the next set of scenes; Mel's second invitation to tea and the chain of events leading towards episode two's cliff-hanger.

While scenery is being readjusted for the episode three continuation, Mallett records a short episode one scene of a cleaning machine pulling a bin-cart with a human limb projecting out. This prop leg is intended to represent the last Yellow Kang.

Resuming on Tabby and Tilda, work continues on their dinner preparations. This is quite a complex scene to shoot; Pex has to break through another door, there is a knife-throwing effects shot to do, and both old ladies have to be dragged into the waste disposal without actually being dragged! The first problem is solved by yet another balsa wood door, and the second by a 'whip-pan' camera shot to a static picture of the knife embedded in a wall. The third problem will be solved mostly during editing. The scene is played out fully as scripted, but with pauses as first Tabby, then Tilda leaves the set when directed. Pex and Mel react as though both old ladies have been yanked into the disposal chute. Afterwards, the Director records a number of cutaway close-ups; a claw emerging through the hatch, claw around Tabby's neck, claw around Tilda's neck, Tilda throwing knife, Pex reacting to a shuddering knife embedded in a reseated, solid wood door, dummy Tabby legs going through the chute doors as Tilda rushes forward, and finally dummy Tilda legs going down the chute.

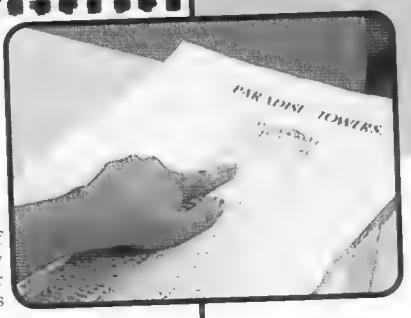
During the pause while this set is tidied up, the Director shoots a number of empty corridor scenes in and around the square set, using window flats to mask any unwanted views of the full, two-storey set. These plus other inserts of the robots spraying fumigation gas will go to form displays on the screens in Caretaker HQ during Block Two.

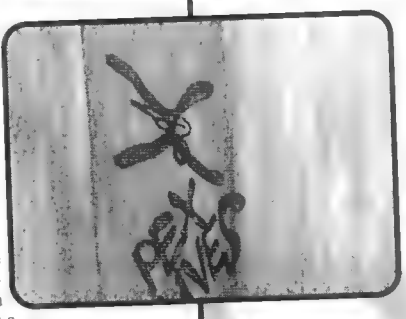
Friday afternoon's recording completes with Mel locating a map of Paradise Towers in the flat, followed by various effects shots of the cleaner machines spraying that will go towards Caretaker video-wall footage.

Work in the evening focuses around the main square and corridors by the lift and stairwell areas. Mostly these are bridging scenes; Mel and the Doctor missing each other in the corridors from episode two, the Doctor explaining to the Blue Kangs about Kroagnon's corpoelectroscopy technique, and the Blue Kang leader telling Mel of Pex's true history as a "scaredy cat".

An episode three lift scene between Pex and Mel is preceded by another effects sequence as a cleaning machine bears down on them wielding its corkscrew device. The doors close just in time. To suggest the lift in motion an LED number counting panel is visible.

All the Pex/Mel episode three lift scenes are done sequentially before the action switches back to the Doctor in part three encountering two cleaning machines who attempt to gas him. The very last scene of this recording block is, appropriately, the last scene of the story; the Kangs, Rezzies and Caretakers gathered around a shrine to honour Pex. Graffiti seen on the TARDIS in earlier scenes has been removed, and when rollback and mix has removed the police box one final submission from a member of the Design team is visible — a 'wallscrawl' of Pex's gun, entwined by a red and a blue sash, with the words, "Pex lives".





Saturday 6 — Tuesday 16 June 1987
Stage Two, Section Two

Back to Acton for rehearsals in preparation for Block Two. Brenda Bruce and Elizabeth Spriggs have completed their contribution to PARADISE TOWERS, but there is much more material this time for Richard Briers and Clive Merrison. All ten of the non-speaking artists have been rebooked as well.

Attempts to clear copyright on the two architectural drawings required for the 'travelogue' reel have proved fruitless. Indeed the exchange of memos between Frances Graham and the Copyright Department has got quite heated, with the latter disputing the former's assertion that if additional video effects render the images almost unrecognisable, they should not need to worry about a copyright clearance. In the end it is agreed to drop the two offending pictures from the edited reel of footage.

Wednesday 17 June 1987
Big Bangs

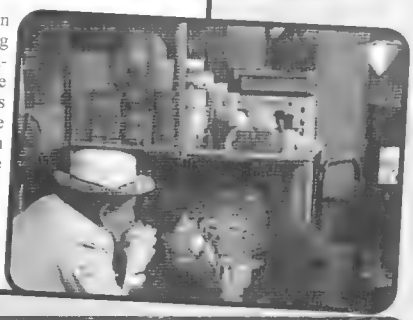
Day one of Block Two begins with an identical time schedule to the first studio — an 11:00 start for camera rehearsals, lunch at one, a three and a half hour afternoon recording session, ninety minutes for dinner, and then two and a half more hours of recording until ten o'clock. Also as before, Mallett has planned his shooting schedule so that set piece scenes are interspersed with more talk-based ones. That way Visual Effects can prepare on one set while recording proceeds on another.

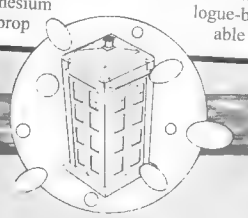
The first scene is a classic example — a short tracking shot of a cleaning machine trundling along a street on Floor Four, towing a bin cart with the remains of Tabby and Tilda protruding from the back — in truth another dummy leg using elements from their costumes.

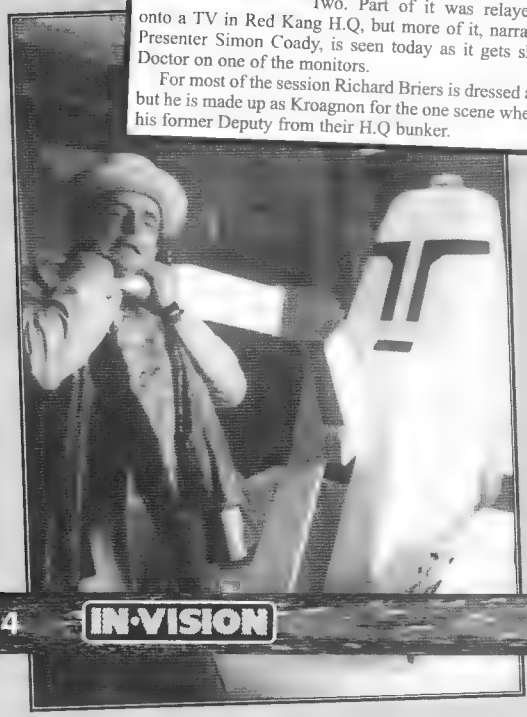
Another set piece follows featuring the other cleaning machine. This is the first attack on one of these robots, using Maddy's knitting to obscure its vision long enough for a Kang to fire an aerial arrow into its electronics. Not wanting to damage the prop permanently at this stage, its destruction is accomplished by the operator simply disconnecting those axles securing the drill, cutter and claw arms on cue as a flash charge detonates. Leaving Effects to clear up and make good, the Director switches his attention to the street outside Red Kang H.Q. There are a number of scenes for episodes two, three and four to record here, among them several sequences of Caretakers using a laser cutter to burn through the door into the Red Kang's den. Instead of an optical effect, Simon Tayler has fitted a strip of magnesium wire around part of the door prop so that a cut hole will appear as the wire burns along its length. A key job for the Caretaker holding the cutter prop is to ensure he is aiming the barrel 'at the burn', as this is a sequence which needs to be captured in one take if the production is not to lose time.

The street/door scenes are done largely in order, so the last scene is Pex and Kroagnon's demise. As the unit's stunt arranger Roy Scammel is in charge of the first scene, choreographing carefully the fisticuffs between Briers, Cooke and McCoy. The dynamite explosion which kills Kroagnon relies on split-second timing since, for safety's sake, the flash charge has been wired up on the floor underneath and just in front of the camera. The lip of the door, in actual fact, does not lead to a six-foot drop behind, as the finished programme will suggest. Instead, and as rehearsed, Cooke and Briers will tumble through onto mattresses hidden beyond the camera's gaze. However, the moment that they do fall through is the moment when Simon Tayler must press the switch, setting off his pyrotechnic charge. Again, this is done in a single take but the explosion's perspective does just suggest, when viewed carefully, that it did not come from the prop dynamite sticks…

After dinner the evening is given over to capturing all scenes in Red Kang HQ. There are a lot of these to accomplish as material will be needed for three out of the four episodes. Among them is the sequence of everyone watching the conclusion of the 'Travelogue' on a monitor, which is performed real-time with the footage being played back into the monitor for its audience. Luckily all of these scenes are primarily dialogue-based and the show is able to wrap on time.







Thursday 18 June 1987

Sent to the Cleaners

The cleaners are back in action as today kicks off with sequences of them attempting to corner and kill the Doctor by the lift in episodes two and three. In a moment of improvisation Sylvester McCoy escapes one of them by clambering over the prop itself. The Chief is not so lucky. Richard Briers, made up now with his smaller 'Hitler' moustache, is ambushed by two of the machines on the 48th floor and propelled towards the service lift.

As the afternoon wears on it is time for Astra Sheridan to perform her two short scenes that will open the serial. Redressing the set with soft green lighting she does her solo flight down Potassium Street (Floor 35...) while, off-set, many of the actresses playing Kangs chant a variety of threats and cat-calls. The scene is allowed to run-on — even though it will be split during editing — culminating in the shadow of a cleaning machine falling over the hapless girl. The scene ends with a very loud scream.

The Young Caretaker makes his debut next although, according to the memoirs of John Nathan-Turner, an unscheduled recording pause is called after the Producer comments that the Caretaker looks far too well dressed and groomed to be believable in the part. Joseph Young is hurried back to the dressing room to have stubble and eye lines applied plus a few rips to his costume. Thereafter he is free to do his scenes on Floors 34 and 35, scenes that will bring to an end afternoon recording in time for dinner.

Work in the evening centres around Caretaker H.Q. The centrepiece of this set is a large bank of functional colour TV monitors with each screen showing a different picture. In some cases the pictures are relays from cameras pointed at other sets, but several of the monitors are displaying footage shot during Block One — including views of Floor 34, the main street and the lift. Earning themselves a credit on the programme, CAL Video (developers of the new title sequence) have furnished the production with some mocked-up scrolling computer screen text to complement the set views. By agreement they are not being paid for this 'stock footage', and hence receive the credit instead.

The edited together 'Travelogue' was ready in time for the start of Block Two. Part of it was relayed yesterday onto a TV in Red Kang H.Q, but more of it, narrated by BBC Presenter Simon Coady, is seen today as it gets shown to the Doctor on one of the monitors.

For most of the session Richard Briers is dressed as the Chief, but he is made up as Kroagnon for the one scene where he drives his former Deputy from their H.Q bunker.

Friday 19 June 1987
PR Opportunities

An even earlier start on this the last day of production. Cast and crew assembles for an 11:00 production start, one of three recording sessions they will accomplish today. Part of the reason for an early start in full costume is a presence in the studio of a gaggle of Press reporters and photographers — all of them as keen to snap pictures of Richard Briers mugging for the cameras as they are of Sylvester McCoy.

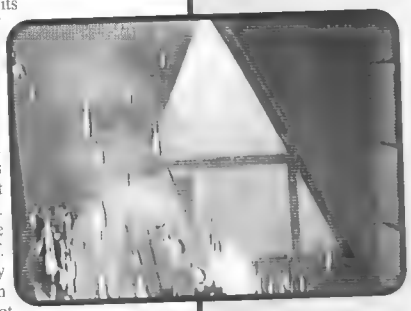
There are a lot of cleaning machine scenes to do today; some of them short, such as Kroagnon lurching down corridors as the machines are fumigating the inhabitants, others longer, the most remembered being the Doctor's encounter with one robot which succeeds in grabbing him with its claw.

Easily the most spectacular shot of the day is the destruction of a cleaning robot by explosives that literally blow its head off. Simon Tayler sacrifices one of the shells by sawing through sections of the body module and then fitting it back together using mouse-trap tensioned springs to hold the panels in place. Packing the interior with electro-mechanical 'gubbins' found at Visual Effects, he carefully fits flash charges inside the casing, trailing a wire so that they can be electrically fired when cued. The bang is quite big and the actors are stood a distance way when it goes off. The resulting images are applauded by those in the gallery, but it does mean there is only one working cleaner robot available for later scenes.

The main centre of activity for this evening's recording session is the basement — a longish, connected set comprising the service lift gates at one end, a corridor leading to a large sliding door at the other, marked 'No Entry', and beyond that an array of scientific equipment and instruments keeping Kroagnon's mind alive. Richard Briers pre-records those lines that the disembodied voice of Kroagnon will utter. Therefore, during several of his scenes with the Great Architect's life support systems, Briers is effectively talking to himself. The two neon-light displays representing Kroagnon's 'eyes' are synchronised to flash in time with his voice-over playbacks, and the whole set is lit with pink light, made softer by the release of dry-ice clouds from Effects assistants working off-set. Care is needed for the possession sequence. The cylindrical drum that will envelop the Chief is supported on wires from one of the servo-controlled lighting rigs, so lowering and lifting it has to be managed smoothly to ensure the drum does not start swinging or juddering uncontrollably. Again, a recording pause is needed to swap over the Chief's moustache and facial make-up as he becomes Kroagnon.

Another effect used whenever Briers is the Architect is over-bathing him with a white spotlight. Mallett and Wyatt both wanted Kroagnon to look as well as walk mechanical, and so rather than pay for a separate costume, the Director agree to his silver-grey suit being over-lit to bring up the fabric's natural sheen.

Production on serial 7E concludes within the allotted time span, bringing to an end what all involved agree has been a happy show to work on. John Nathan-Turner plays host to a small party after work, attended by Elizabeth Spriggs and Brenda Bruce as well as the rest of the cast.



THE BOY was still staring at the ground, embarrassed. The girl leant forward and poked him.

"What's the matter?" she demanded.

The boy continued to stare at his feet. "Nothing."

The girl frowned, a precocious look for an eight-year-old.

"Well," she said, "go on then."

The boy looked up. His eyes were hiding beneath his blonde fringe, his arms crossed defensively. "Go on what?"

"Kiss me." The girl pouted, her mother's shiny red lipstick catching the bright lights. She closed her eyes.

The boy didn't move.

The girl, hurt but mostly angry, opened her eyes. "You said you would!" she complained.

The boy took a step back, his eyes widening in fear. He reacted like this whenever someone shouted at him; if not his father, then the other kids.

Or the Caretakers.

"I changed my mind, I don't want to."

"You're - just - a - cowardly - custard!" The girl pushed him with every word. The boy didn't resist, he allowed himself to be shoved against the wall. When he could be pushed no further the girl ran away. The boy took a few, half-hearted, steps after her.

"Fire Escape," he called, his voice fading with his hope. "I'm sorry."

• **"COO-EE!** I say!"

The Chief Caretaker stopped in his tracks at the noise, the Deputy Chief Caretaker a few strides behind. With a grimace he turned to the old lady who was calling to him from her apartment door.

"Could I have a quick word, Chief Caretaker?" the old dear asked.

With a quiet sigh, the Chief Caretaker walked over, his deputy keeping pace.

"What can I do for you, Mrs…?

"Linstein," the Deputy murmured, just behind his superior.

"What can I do for you, Mrs. Linstein?" The Chief repeated, his voice rich with authority but not quite hiding the irritation.

"Well it's nothing really," Mrs. Linstein started, fiddling nervously with her woollen cardigan. "But I was listening to the news yesterday and it said the war was getting closer to our sector and, you know, I was just wondering because some of the residents do get very worried…"

Mrs. Linstein tailed off as the Chief Caretaker looked down on her.

"Mrs. Linstein," he boomed, "You have been informed on a number of occasions that you have nothing to fear. We have a whole squad of Spacefleet pilots based here for such an emergency."

"We realise that they'll be going off to do their bit," Mrs. Linstein replied, her voice managing to stay still for a moment. "We want a guarantee that the Caretakers won't go too and leave us defenceless."

The Chief swung his arms behind his back. "Mrs. Linstein you must understand that there is a greater duty." He puffed his chest out. "And you must realise that I will do everything in my power to fulfil that duty when the time comes. Good day."

And with that the Chief Caretaker strode away down the corridor.

The Deputy Chief Caretaker adjusted his cap and leant towards the elderly resident

"Don't you worry Mrs. Linstein," he rumbled conspiratorially, "The Caretakers won't be going anywhere. It's in the rule book."

The old lady smiled. "Thank you young man."

The Deputy smiled in return, doffed his cap and followed his boss.

• **MS. FIRESTAR** leapt up the giant plant using her special climbing powers. Reaching the top, she fired her wrist-lasers at the imaginary bad mutants in the pool of the fountain. But Ms. Firestar soon became bored, and allowed herself to fall on to the low wall, cooling off on its white tiles. Her legs folded awkwardly underneath her, and she landed on her face.

But since she was a doll it didn't matter much.

Jessica sighed. Mum had been talking for hours.

"Stay here while Mummy talks to the nice old lady" she had said, but Jessica didn't think she was nice. All the old people were scary. If they saw you playing in the walkways, they'd offer you cakes and things, but they were so *old* no-one wanted the sweeties.

"Well, the weather has been so lovely recently," the old woman was saying.

"Absolutely," Mum replied. "That's why we started going to the pool again. They folded the ceiling back - it was beautiful. Wasn't it sweetheart?"

Jessica looked up. She hadn't been listening.

"Have you been to the pool then?" the nice old lady asked.

"Yes," Jessica mumbled, and returned to her doll.

"She's so adorable "

"Thank you. Though you wouldn't know it from her nickname."

"What's that?"

"Bin-Liner," said Lieutenant Erinellag.

"Tsk. Children. And how's your husband?"

"Oh he's fine."

"I was just saying to Mrs. Warner the other day, how comforting it is to have you Spacefleet people living here, what with the war, and so on..."

"It's what we're here for, Mrs. B. Will you please excuse me, I have to get her home before dinner?"

"Yes, of course, of course. Bye bye my dear. You're always welcome to come round for some tea and cake."

Jessica felt her arm being grabbed.

"That would be nice, wouldn't it? Say goodbye to the nice lady Jess."

The girl gave a quick wave and mumbled ' bye-bye', then hurried away, clinging to her mother's trousers.

• **"LOOK AT THAT**, would you just look at that." The Chief Caretaker was pointing to a section of wall on level fifty-two. It was covered in a variety of graffiti in reds, blues and yellows; mostly crude sentences, but there were a few sketches.

"It's those blasted kids," the Chief told his deputy, who was standing at his Chief's side, trying to look disgusted. "They go around in their gangs and vandalise everything. And do their parents do anything about it?"

He turned to glare at his deputy, who took a slow step back and stroked his moustache. "Kids will be kids, Chief."

The Chief Caretaker didn't appear to hear. "Rank indiscipline. Those children need a good spanking."

"Yes Chief."

"It's disgraceful. I mean, look at this one: 'Blue Kangs are best'. It doesn't even make sense."

The Deputy bent down and read a wallscrawl for himself. 'Fire-Escape for...' I don't know what that says."

"I don't care what it says, Deputy Chief Caretaker. Isn't as if it'll be there for long anyway. Cleaning machines'll take care of that." The Chief sighed, and looked into the middle distance, somewhere in the direction of the ceiling. "Damn machines do everything here. I'm wasting my time here while the real work - the important work - goes on elsewhere."

The Deputy said nothing. He'd heard this before.

"Out there, on the front line," the Chief enthused. "That's where I should be. Making decisions. Deciding the course of battle. A man of my character is unfulfilled looking after a load of families."

"Personally I think the responsibility of having a whole society depending on you is quite something. All it needs is a dedicated system, with rules and -"

The Chief turned to his deputy and stared once again.

"Did I tell you to think, just now?" he yelled.

The Deputy looked at his feet.

"Quite." The Chief huffed. "I am the one in charge here. I do the thinking."

And then the siren sounded

The Deputy jumped. "What's that?"

The Chief nodded slowly. "That, Deputy Chief Caretaker, is the call to arms. At last my time has come."

• **AS SOON** as they had heard the siren, Jessica's parents had both stopped eating dinner and ran across to the cupboard by the door, where their uniforms were kept

"Mum, Dad, what's happening?" Jessica asked, her pasta shapes forgotten.

"That noise means we have to go into space, sweetheart." her mother explained, hastily zipping herself up

Jessica must have frowned, as her Dad explained further: "Some nasty men are coming, who want to .. eat us all up. We're going to go into space and send them away again."

Jessica excused herself from the table and picked up Ms. Firestar. Her presence was comforting.

Her parents finished putting their uniforms on "Come on sweetheart," her Mum said, holding out her hand, "Everybody's going to be waiting for us in the big hall."

As they got nearer the big hall, Jessica and her parents met up with other parents on the way. Jessica's best friend's Mum joined them, a look of worry on her face

"Has anyone seen Tanni?" she asked. "I can't find her anywhere."

"Jessica, have you seen her?"

Jessica shook her head at her Dad's question.

"I know where she is." The heavy voice belonged to the tall, muscular man striding purposefully towards them. "I bet she's off with my Jason again." He waved a finger at Tanni's Mum. "I've told you to keep her away from him, he doesn't need distractions like that, not when he's in training."

"Shut up Strang." Jessica's mother's voice was biting. "You know the only thing your son is training for is work in a carbohydrates synthactory."

Jason's Dad was so infuriated words failed him, so he took a step forward only to be stopped by Jessica's Dad.

"Let's concentrate on the matter in hand," he said, his voice heavy with authority. "We could be under attack quite soon. Besides, the kids are probably in the hall with everyone else."

Jessica's Dad was right. As they entered the hall, hundreds of voices echoing in its white spaces, one voice was heard above the others.

"Mum!"

"Tanni!" Mother and daughter ran and hugged each other.

"What's happening?" Tanni asked.

"It's all right," her mother told her, "Everything's going to be all right."

As Jessica's parents moved over to a big table with a map of the stars and lots of flashing lights, she joined Tanni. Leaning close, she whispered in her friend's ear.

"Fire-Escape, did he...?" She nodded over at Jason, who was hovering in the background, watching his father walk over. The blond youth was standing tall, but there was no conviction in his stance. He was scared.

Fire-Escape shook her head. "No."

Bin-Liner looked over at Jason and frowned "Cowardy cutlet."

Jason stood to attention as his father approached. "Dad, I -"

He was cut off by a swift cuff to the head.

"How many times have I told you not to go off with that Tanni Meritag girl?" his Dad growled.

Jason bit his lip and refused to allow any tears. He waited for the usual punishment, but it never came.

"Now listen, Jase." His parent had gone down on one knee. He still towered over the boy, but not quite as much.

Jason nodded "Yes sir."

"You remember how I told you about the war, and those nasty men?"

Jason nodded again.

"And you remember how I said that I might have to go and fight them?"

Jason didn't move.

"Well, that time has come. I've got to go."

Jason rushed forward and hugged him. "No, don't go." His voice became muffled in his Dad's arm, and all that could be hard were a few choking sobs. His father pulled him away.

"Hey, hey! Now we've talked about this. Haven't we? You know I'll be coming back. Haven't I said that?"

Jason nodded, reluctantly.

"I don't want you getting all soft on me. I'm depending on you to look after the place while I'm gone, you understand." He gently punched the boy on the arm.

"Yes sir, I understand." Jason wiped his slow tears on his arm.

"That's better. While I'm gone, it's up to you to put the world of Paradise Towers to rights, okay? Now give your old man another hug."

Jason did so, and this time there were no tears.

The hug broken, his father stood up and looked round. Other adults were starting to move through the airlocks, out into the launch bays. He took one last look at his son.

"Don't forget to keep working out," he told him, and rolled up his uniform to reveal a muscular chest. "Get yourself some pecs."

And with a final wave, he was gone.

Jason watched his father until he walked through the airlock, then stood still, feeling lost

And alone.

"May I enquire as to the nature of the emergency, Commander?"

Bin-Liner's Dad stopped sending people through the airlocks, indicating that her Mum should take over, and turned to face the Chief Caretaker.

"Some warships made it through the security cordon," he explained quickly, his tone grave. "They're heading for this sector. All available fighters on the colonies are being scrambled."

The Chief Caretaker's face fell. "You mean they're coming here? Now?"

The other man nodded. "Yes."

The Chief's face drained. He turned a small step backwards and glanced towards the airlock

"But how.. how many?"

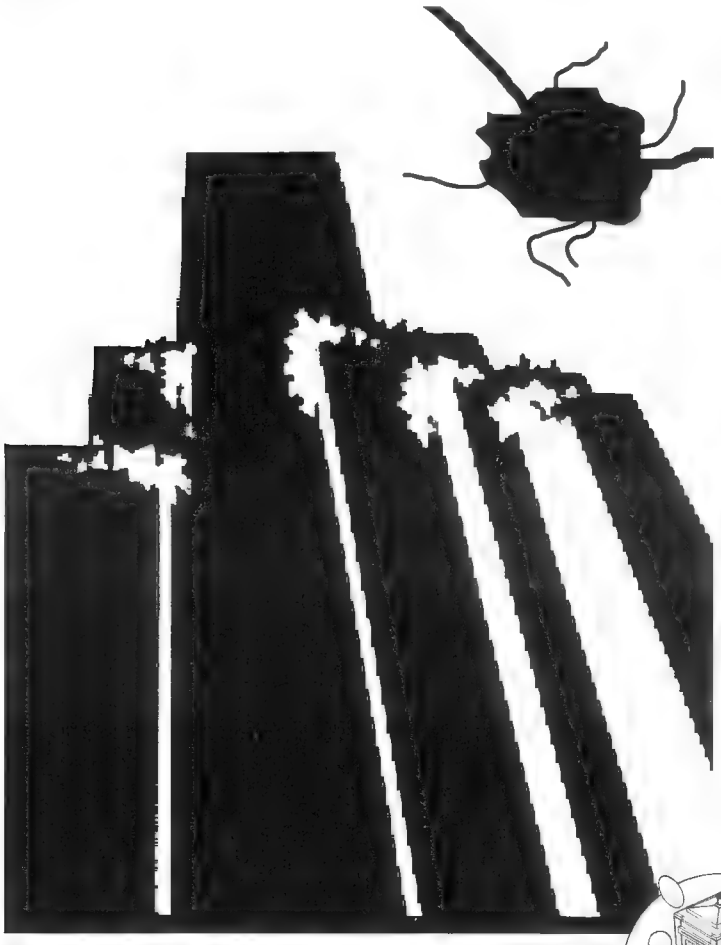
His reply was matter-of-fact. "Five light cruisers. Total crew of about one and a half thousand units."

"But you'll take care of them, yes?" There was a notable stammer in the Chief's speech.

Bin-Liner's Dad smiled. "It'll be close. But we'll make it. Don't worry, you'll be safe."

"I wasn't concerned for myself," the Chief Caretaker blustered, "There's nothing I would like better than to be up there with you. But my responsibilities down here... you understand?"

The commander inclined his head. "Of course."



The Chief started to back away. "Then, if you'll excuse me, there are some things I must attend to."

Bin-Liner's Dad watched as the Chief Caretaker walked away. It was only then he realised the Deputy Chief Caretaker had been standing slightly behind his superior.

A thought seemed to occur to the commander. "There was something I meant to ask. The children."

The Deputy moved across to the commander. "What about them?"

"Look after them."

"Well, strictly speaking it's against regulations," the Deputy thought aloud, rubbing his moustache.

"Well, you are a caretaker," the other pointed out, "Take care of them."

The Deputy Chief Caretaker beamed.

"You can rely on me to look after them," he said, "You can rely on me to look after everything while you're gone."

• **THE HALL** had been designed primarily for amusement purposes. There were benches and fountains and plants and, in pride of place high on a wall, a giant video screen. On this occasion, however, it was being used for something other than entertainment. The screen showed scenes from the war, live updates as and when things occurred, all live on G.N.N.

The remaining inhabitants of the towers - the old ladies (otherwise known as the Residents), the Caretakers and the children — prepared to watch the outcome of the battle.

• **THE CHIEF CARETAKER** wasn't in his office at Caretaker Headquarters.

Puzzled, the Deputy crossed to a control panel headed by a bank of monitors and activated a communications channel.

"Chief Caretaker Chief Caretaker this is your deputy, please respond."

After a couple of seconds one of the monitors blinked into life. It showed a front-on picture of the Chief Caretaker's face

"Chief, where are you?"

The Chief coughed self-consciously and looked into the camera.

"I'm in my ship," he explained, "I'm going for reinforcements. What's here's too important."

The Deputy Caretaker blinked, not wondering what might matter so much. "Really? But the spacefleet pilots can handle it."

The Chief shook his head, a struggle with the miniature headset he wore. "I think it best if I go to the next system and request more pilots myself. They might be jamming transmissions."

The Deputy sat down and cradled his chin in his palm. "This one's getting through all right."

The Chief was about to reply when he looked to one side of the camera. His eyes widened and he gasped in shock.

"Oh my..." he whispered, "They're here!"

The picture rocked as an explosion tore through the craft, then cut to static

The Deputy was still for a moment.

Then, without a word, he left the office.

• **THE SPACEFLEET** ships outnumbered the enemy warships at least three to one, but the odds didn't matter much. They just kept coming. No matter how much firepower was thrown their way, the enemy kept coming. They didn't seem to care how much they lost, they were prepared to make sacrifices as long as even one of them got through, that seemed to be enough The humans kept re-grouping and attacking again and again, but it was no good. One by one, each ship was destroyed.

The Residents watched with worry. The new Chief Caretaker watched with morbid fascination. The children watched, in their innocence, believing that their parents would be coming home

Jason watched each ship fall, and didn't.

The battle lasted twenty minutes, more or less. It came down to two ships. one Spacefleet, the other belonging to the attackers. The invaders were determined to get through the blockade. The humans were determined to stop them. The enemy powered forward, believing it would not be logical for the humans to continue to resist. The human ship, crippled and weaponless, surged forward on a collision course.

The attackers were taken by surprise; they had not foreseen this possibility. It was, after all, illogical

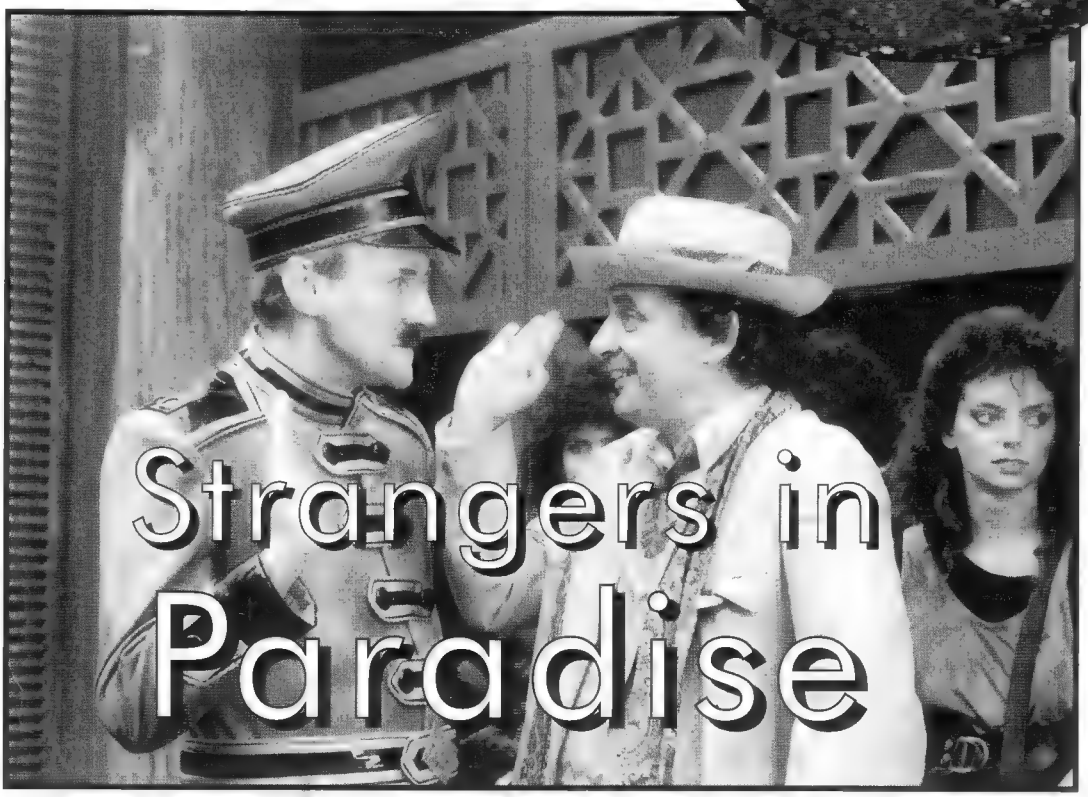
The two ships collided, and little remained of them.

• **THE RESIDENTS** returned to their homes, reassured, yet drained and empty. The Chief Caretaker returned to his office, lost in thought The children stayed to watch the last explosion spread its flaming wings across the emptiness of space. They watched in awe of the spectacle, not aware that people - their parents - had been made unalive

In a corner sat Jason. He didn't watch the spectacle; he knew what it meant.

And he cried.

James Potter



Strangers in Paradise

DESPITE ITS TERRIBLE REPUTATION among fans, Season 24 is one which gains weight and depth watched with hindsight. Knowing what was around the corner, both in the world and the programme, makes PARADISE TOWERS worthy of a fresh look. We have proto-Aces, lobbing explosives around and underlining how unrealistic **Who** companions had become. We have Andrew Cartmel's first attempt at the anal-retentive, rigid organiser-as-villain (still a long way from the Gods of Ragnarok or Light but recognisably of a piece with Patterson). We've got the aerial walkway used in all the studio sets that year made somehow part of the point. Most of all, this is the first time that late-eighties Britain had been examined through the programme's distorting-lens. At the time, as the Stock Market crashed, it felt like the programme was getting back to its roots. Now we can see it was only doing that as a means to an end.

When you think about it, the run-of-the-mill **Doctor Who** world has certain routine ingredients. There's a bunch of oppressors (usually old and male, or alien, which in BBC Skiffy terms means the same thing), a bunch of oppressed (often sketched in with a middle-aged couple and their strapping sons — PLANET OF THE SPIDERS or STATE OF DECAY can stand in here as the most schematic examples) and the Rebels (note capital, these are often young couples or hairy men who say "Aye" a lot, although by the mid-eighties it was The Young Couple in Jump-Suits).

PARADISE TOWERS turns all that on its head. The criticisms levelled at it at the time and later all point to why it doesn't slot into routine Planet-Saving for the Doctor and his chum(s). They said it didn't make sense, that the Kangs looked too well-fed, that the Caretakers were too neurotic and the Rezzies were silly. This is all true, but it isn't wrong. The big problem is how a world like this could have stayed static for so long. That's the point of the story.

So the Kangs have a supply of food. It's clearly visible in the background of their 'den'. Why anyone should pick on this feature, when they never ask what Vira had for breakfast or where the TARDIS loos are, is because other characters are reduced to anthropophagy. But Tabby and Tilda have got well-stocked kitchens, tea and biscuits and sugar-lumps. They eat people because it thrills them It makes one day different from the last.

This is a story about self-definition. Everybody except Pex fits into a type, and those types often provide themselves with meaning by the rules and codes of conduct. The Caretakers have a rulebook from which they never deviate but the Kangs know how to behave without any written law. This must have evolved over the previous ten-to-fifteen years (there aren't any middle-aged Kangs). Normally, if such a word applies, self-organising clans remain stable by the overt adoption of primate dominance politics (the Alpha Male and Alpha Female deciding who makes babies with whom) but this clearly doesn't apply here. As every girl in the building seems to have dark hair, the membership of a Kang group must be a matter of choice rather than appearance. The absence of the regularities of city life, no adults making babies, no families, no careers, no economics, no agriculture, is the problem. Partly as a result of this off-screen war but mainly due to Kroagnon's grip on the Towers this society is frozen in an artificial state which could not have lasted much longer anyway. One of the reasons that this story seems almost wrong for **Doctor Who** is that the back-story needed so much to have gone wrong to produce a futuristic society that seems realistic.

In the late 1950s the plans for post-war regeneration evolved into 'Cities in the Skies', big estates in a single tower-block, or a set of linked-up low rises. They would have the population of a derelict street levered, as it were, through ninety degrees. This and a supermarket and a launderette would cut traffic by placing everything a lift journey away. The father in the film *Beat Girl* planned a city for the Year 2000 which went further. "Psychologists think", he pontificates to his wife of three hours as he shows her this sterile modern house, delinquent daughter and model city, "that most human neuroses come from too much contact with other humans. Now in my city, a man can be as alone as if he was ten thousand mile from anywhere in the country". The city keeps out noise and troublesome weather with giant concrete baffles. Needless to say, his daughter's disruptive behaviour and hanging out with bad influences (played by Adam Faith and Oliver Reed) are shown to be the result of living in a flat designed along these lines. I'm not suggesting this amusingly dreadful film is a direct influence on Stephen Wyatt's script, simply that concerns about architecture and morality were current even then. The well meaning architect in the film offers his model city with the words "Grime, dirt, poverty, filth, hustle and bustle: these things will be almost unknown".

"At the time it felt like the programme was getting back to its roots. Now we can see it was only doing that as a means to an end."

At this time the work of Lewis Mumford (1895-1990) was beginning to be reconsidered: his 'eutopian' (sic) notion that planning could be rethought to alleviate the alienation caused by city life (in the traditions of Port Sunlight and Welwyn Garden City) was turned on its head - bad architecture caused social breakdowns. Pop-psychologists, ten-a-penny in those days after the Ad-men had started using research on rats to find ways to flog things, were themselves cited by journalists and novelists trying to seem au courant. This was the era of *The Hidden Persuaders* and Burgess's *A Clockwork Orange*. Researchers Charles Hamblett and Jane Deverson set about talking to teenage boys in 1964 and found they were angry at their fathers for abandoning them, hence their trashing Brighton. Their book, *Generation X*, provided material for columnists for about fifteen years (by which time Billy Idol had nicked the name). This and Mumford combined into a new orthodoxy and the clique of writers based around Michael Moorcock 's

hipper-than-thou *New Worlds* magazine began writing science-fictional versions of this colour-supplement life. Hence J.G. Ballard and *High Rise*.

Teenagers with no prospects going on the rampage is one thing, but girls provide a frisson of scandal. Angela McRobbie, an academic who wrote about *Jackie* magazine in the mid-eighties, has made a career out of explaining why girl gangs always seem like a shocking new trend, even though they've been happening since the 1950s.

What's missing from PARADISE TOWERS is, basically, adults. There are old geezers in uniforms, and Pex the failed Rambo, but psycho biddies and teenage girls out of control are the bulk of the population.

Tabby and Tilda, with hindsight, are straight out of **The League of Gentlemen,** as are the Caretakers and their obsessive behaviour, and to some extent Pex. The inability of people locked into stereotypical behaviour to adapt to novel situations is, it has been argued, the key to all character-based comedy. The tenacity with which little people hang onto their little dreams is funny when seen from outside, and, in Paradise Towers as in Royston Vassey or South Park, the lack of any sense of proportion which outsiders might bring is the reason things get so badly out of hand.

There is another axiom that taking the style of something and pouring in the content of something else is the basis of comedy and an infallible way of making fun of both originals. In this case the petit-bourgeois life of suburbia and the emotionally-stunted obsessives believed by countless 1970s sitcom writers to be the norm therein are poured into the post-apocalypse genre of many if not all of the worst big budget Skiffy flicks of the eighties. Let's not forget that a year earlier John Nathan-Turner had tried to remake *Mad Max: Beyond Thunderdome* with Joan Sims in the Tina Turner role. There would be other attempts to make a youth-street-urban-futuristic world on a BBC budget (the cars in THE HAPPINESS PATROL were the best effort). Graffiti-art was almost corny by 1987.

That's the thing which strikes the viewer now; how irredeemably eighties the whole thing looks. The Kangs resemble Toto Coelo of the Stu-stu-studio Line adverts. Mel's costume is best not thought about, but the main thing is how much the direction seems like an early **Casualty** episode. It's properly lit, for a change, has a real rat and honest-to-badness trash, but the camera is noticeably static compared with how it would be done now. Yet the use of VT isn't as squeaky-clean as most mid-eighties stories. With the exception of the Rezzies' flats we are a long way from the formica hell of season 21.

The second cliffhanger underlines how unlike, say, VENGEANCE ON VAROS this story is. It is not simply the matronly character-actors using a crocheted shawl to pin down Bonnie Langford prior to cooking her, nor yet the emphatically contemporary music (which is mainly Daytime-TV standard but here goes into disaster-movie orchestral 'draws') but the juxtaposition of the two which makes an impact. "Like everyone else," says the Doctor to the Chief, "you seem terrified of facing up to the reality of what's happening in Paradise Towers". Things are out of kilter but still recognisably 'normal'.

The problem is... well, there's my problem. Tabby and Tilda's version of events (a war) is partially confirmed by Pex, the Rambo parody. The Doctor's theory that Kroagnon was imprisoned but not killed by the Kangs' parents contradicts this. It doesn't explain how they can have confined him in a building to which they were never sent. The Chief Caretaker and the brochure (prophetically a CD ROM) offer another version again, that everything was being run-in prior to the first residents moving in. This running-in requires that no people mess things up. This again, in a year which has had a bridge closed down because it wobbles when you walk on it, seems strangely current.

Here, once again, history provides resonance, with Albert Speer, Hitler's pet architect, Le Corbusier, the godfather of Modernism and inadvertent progenitor of sixties concrete brutalism (a man who planned his buildings on a mathematical formula derived from the policemen in Agatha Christie novels) and possibly the Freemasons, who also worship a 'Great Architect'. Richard Briers, who deserves contempt for deciding to take the part as 'an excuse to act badly', deserves credit for latching on to Hitler (and for his apparent inability to do too bad a performance). Moreover, anyone reading the colour-sups or watching artsy television would know that 1987 was the year that architecture went from being merely media-friendly to 'sexy' with the Lloyds Building and post-modern, playful statements replacing functional blocks dripping with mirror-glass".

I called Pex a failed Rambo earlier. The mid-eighties cliché of over-eager masculinity involved body-building (especially one's 'pecs', replaced these days by the 'six-pack'), self-sufficiency both as a 'Survivalist' (see also Sergeant Patterson from SURVIVAL) and emotionally. Pex does not try to live rough in the woods but has decided that he has a role to live up to, protecting defenceless girls. If there had been any defenceless girls around, this misfit would have been able to define himself more effectively.

As it is, the passive-aggressive Mel seems, on first viewing, to cause him to get killed with a reproachful, disappointed gaze. Yet in the confab at the Pool it looks, again with hindsight brought on by Virgin books, that the Doctor has pretty much painted him into a corner. The Doctor is, paradoxically, the only non-parodic male. He neither obsesses over details nor needs to 'prove' himself. This again is terribly eighties.

Like BATTLEFIELD this story looks forward to what **Doctor Who** may have evolved into in the 1990s but then reveals, by accident, attitudes and concerns which are absolutely locked in the time of broadcast. For both these reasons it is one of those rare stories which is never the same when you see it again.

Tat Wood

Post Production

One remarkable aspect of PARADISE TOWERS was just how few electronic and optical effects were used during production, considering its position as a mid-Eighties **Doctor Who.** As **Tripods** and, more recently, **Star Cops** has proved, electronic effects are now capable of giving programme makers the power to extend the scope of their shows beyond what was previously feasible with conventional funding for live action sets and floor effects. And yet PARADISE TOWERS made use of just one electronic effect; a paint-brushed mosaic discolouring of the picture, plus some strobed feedback for the moment where Mel despatches the pool cleaner.

By 1987 the era of 'gallery-only days' for applying opticals was giving way to sessions booked in the new Electronic Effects Workshops; edit suites equipped with digital storage discs, analogue-to-digital samplers and converters and graphical image manipulation devices such as 'Harry', 'Paintbox' and Quantel.

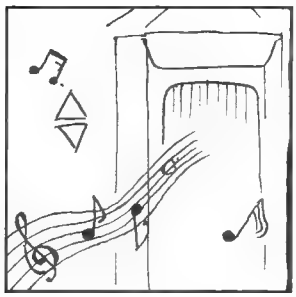
It was in one of these workshops that Dave Chapman edited together and treated all the extracts from **The Shock of the New** and from Nick Mallett's Block One footage to make up the 'Travelogue' advert for Paradise Towers seen is episodes one, three and four. The caption proclaiming the identity of the place — seen on the TARDIS scanner screen — was electronically created and overlaid onto a still frame from the documentary, and then recoloured and tinted to make it look more "sunny".

Chapman treated some of the other 'Travelogue' components; zooming in to some shots to mask out unwanted scenery, or even zooming in and then tracking along to give the whole, finished piece a greater sense of movement.

Oliver Elmes from the BBC's Graphics Unit created the skyscraper montage graphic seen at the start of every episode except for part one. Using distorted perspective photographs of existing skyscrapers, he assembled an image of a huge multiplex of buildings edged with greenery along their roofs.

Overlaid with an electronic glow of sun-light, and backed by a sky coloured bright blue, it was a perfect establishing symbol for the programme.

Editing sessions began on 4 July and carried through to mid-August, but it was touch and go as to whether all the incidental music would be ready in time…



Music and Special Sound

Among the many showreel tapes and audition pieces that came through to John Nathan-Turner, after he had let it be known that **Doctor Who** was looking for independent music this season, was a submission from composer David Snell. The Producer liked Snell's audition piece but was cautious enough to send him just a small sample from the first episode to see how the composer might approach this story.

The response sample was, in John Nathan-Turner's words, "very atmospheric and a contribution to the drama of the scene", and Snell's reward was a commission to handle all four episodes.

Cues for episodes one and two were delivered to the BBC a few days before the first sypher dub on 23 and 24 July. Reviewing the episodes shortly afterwards, the Producer expressed some misgivings about the quality of the music. Were the character motif themes the composer had used throughout adding to the tension and atmosphere, or were they merely coming over as repetitive theme jingles? Mallett held faith with Snell and when episodes three and four were ready, they too were sent to his studio.

On 11 September John Nathan-Turner wrote to Snell, having sat through all four episodes. In blunt terms he told the composer he was not happy with the material and was rejecting it for use in the serial. "The original test was excellent… Somehow, in composing all the music for a whole programme, a repetitive quality which tends towards monotone has crept in. So, instead of enhancing the picture, the music is in danger of detracting attention from it."

A week later David Snell wrote back, clearly upset by what, in his view, was an out-of-the-blue bombshell, and querying the Producer's summary decision to dismiss his work. "I am a composer of music and was under the impression that this was what you required; hence motifs for characters and muzak for the swimming pool sequences. The normal procedure in instances such as this, is that the Producer and composer confer and, after discussion, the composer rewrites any sections the Producer does not like."

Snell's concluding offer, to rewrite offending sections free of charge, made no difference as John Nathan-Turner had already made approaches to an alternative musician. Keff McCulloch was mid-way through working on the incidental music tracks for DELTA AND THE BANNERMEN when the phone rang to tell him he was about to accept his fourth **Doctor Who** commission in a row.

"He [John Nathan-Turner] said, "You're doing Paradise Towers — and I need part one by Friday!" I had three days to complete that episode and a further week to do the remaining three. Apparently the original composer, David Snell, had done all his music; it had been dubbed onto the master tapes — everything! He'd done certain themes for certain characters, but somehow it just didn't work, so, literally at the last minute, with just three weeks to go before transmission, John decided to change it. Nick Mallett came straight down with the tapes, we had a short chat, and then I got down and did them. It was horrendous but, funnily enough, it's one of my favourites now. I still listen to the music from that occasionally."

Keff McCulloch, DWM 167, November 1990

Working constantly against the clock, McCulloch pulled together just over 40 minutes of incidental cues, at several points even working in bars from his own arrangement of the **Doctor Who** theme. The music varied greatly in style from ponderous military tempo tracks to accompany the gliding cleaner machines to snappier rhythms for the Kangs in action. Like David Snell, McCulloch found himself composing muzak for the 'Travelogue' and some scenes by the pool. In the latter case, the composer's tracks were given additional reverberation to add an impression of music echoing from roof speakers.

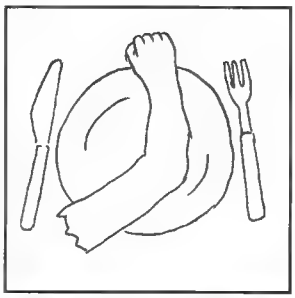
Echo was used widely in some of the special sounds. To increase the Tower's sense of apparent scale, some pre-recorded voices, such as Kang chants, were made shriller and heavily echoed to make them sound as though they were coming from further away than actually was the case.

There was a constant need throughout most of the story for Dick Mills to play in at a subliminal level the noise of an electronic air conditioning system running.

Richard Briers created the psychotic growling voice of Kroagnon himself, though Mills enhanced his tones considerably for those pre-recorded tracks when the Great Architect is still a disembodied soul in the basement. His throaty roars of "Hungry" were produced by slowing down the pre-recorded voice slightly and then adding a lot of reverb.

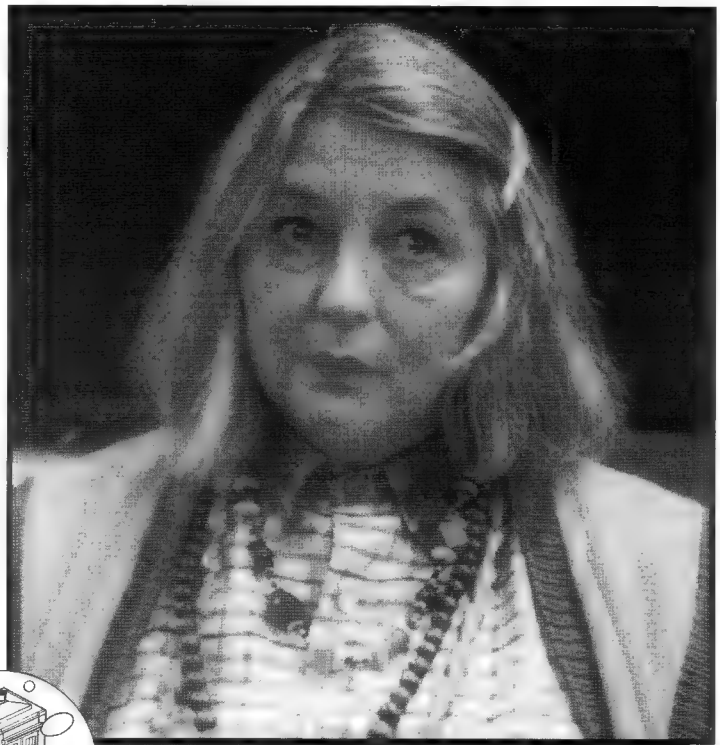
In the case of the cleaning machines, Dicks Mills was specifically asked not to produce an obvious sound effect. Instead, the merest hint of a smooth hum gave away their almost silent running.

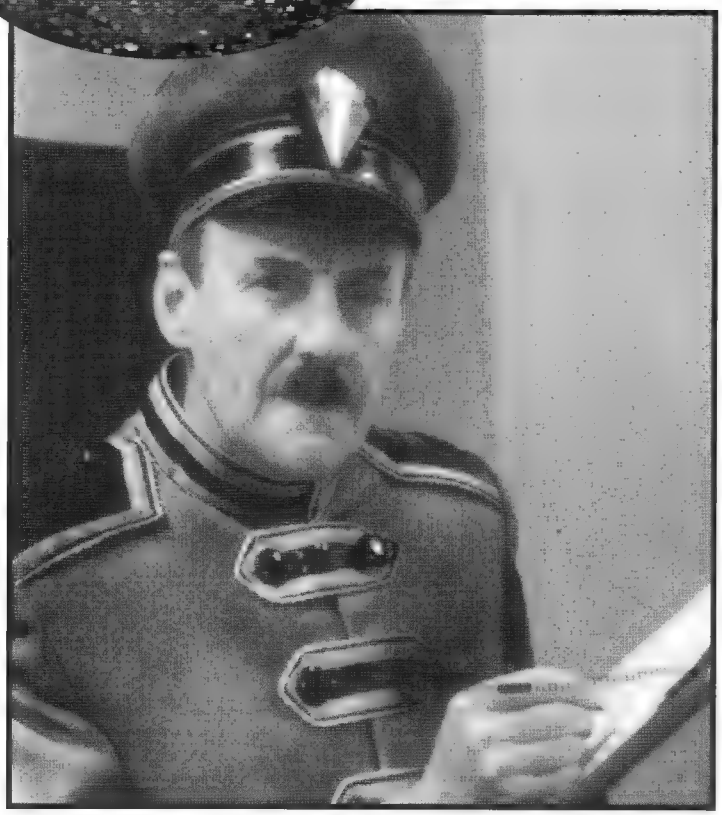
Cuts



Considering the relative inexperience of the writer and the Script-Editor, PARADISE TOWERS came through editing with very little needing doing to the rough cut to make it ready for transmission. The 'Travelogue' probably suffered the most cuts as problems with copyright clearances determined caution over what could be included. All architectural drawings, plans and sketches that had been lifted from **The Shock of the New**, but where the original artists or draughtsmen could not be traced, were deleted completely and substituted with footage from PARADISE TOWERS.

One of the only full scenes deleted from the story





was the third TARDIS interior sequence just after the ship has landed. Having materialised, the Doctor announces proudly, "Well, here we are." He presses the doors button, but as they swing open, the expression on Mel and the Doctor's face drops as they see the (out-of-vision) mounds of rubbish beyond the portal. "Oh no, it can't be" breathes Mel. "I'm afraid it can" murmurs the Doctor.

Episode two lost the conclusion to an exchange between Fire Escape and Bin Liner as they discuss the fate of their lost colleague, No Exit;

Bin Liner: …No Exit's unalive.
Fire Escape: Taken to the cleaners?
Bin Liner: (NODS) Yes, taken to the cleaners.
Fire Escape: But No Exit knows the carrydoors. If we go back to Red Kang Headquarters, mayhaps she'll be there sound and safe.
Bin Liner: No Exit's a redder than Red Kang. (THEY START UP THE 'Red Kangs are Best' CHANT AS THEY MOVE OFF BUT THE MOOD IS SOMBRE AND THE CHANTING RAGGED)

Another lost episode two sequence was the finale to Pex's attempt to impress Mel by snapping a light fixture from the wall. It was a poignant moment as Mel realises Pex is not the hero he purports to be.

Mel: (GETTING ANGRY) Just tell me one thing, Pex. If you're so marvellous, why doesn't anybody else in Paradise Towers want your help? I should have thought there are more than enough wrongs to put right here without bothering me. Or is everybody else so fed up with you kicking down their doors and smashing their street lights that they don't want to have anything to do with you? (PEX'S FACE FALLS. MEL HAS CLEARLY GUESSED CORRECTLY.
Pex: (PEX QUICKLY COVERING UP BY PICKING UP THE LAMP FITTING AND TRYING TO BEND IT BACK) I will try to put it back. Honest. (MEL WATCHES HIM STRUGGLE)
Mel: Forget it…

Later in episode three Nick Mallett took out the beginning of a sequence following on from the Blue Kangs' capture of Mel and Pex. Having disarmed Pex a couple of Blue Kangs are guarding the pair.

(SUDDENLY PEX BURSTS INTO ACTION. HE RUSHES FORWARD AND CONFRONTS THE BLUE KANGS, MAKING KARATE-STYLE GESTURES)
Pex: Come on… Come on… I'll take you all on. (THE BLUE KANGS STARE AT HIM UNMOVED) Look, with my bare hands I'll do it. I'm a trained fighting machine. Come on, fight… Fight…

Maddy's first scene with Tilda and Tabby was trimmed towards the end as well. After Tabby has covered the pile of bones under a serviette she takes them over to the waste disposal unit and tips them through the chute. An ominous throbbing and gurgling noise begins which seems to be getting louder and closer…

Episode three suffered a significant edit, but not until after the programme had been first aired in the U.K and word came through that Michael Grade wanted a change.

"You may recall a sequence where a kitchen knife was thrown in the Rezzie's apartment and became embedded in a wall. It passed my judgement of acceptable violence and that of Colin Rogers. We received no complaints about this from the public, but Michael Grade insisted that the sequence be re-cut for foreign sales and repeats, a task I duly performed myself."

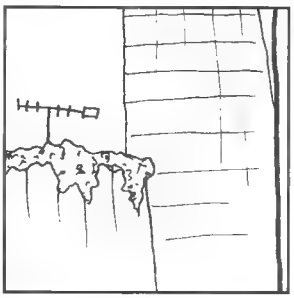
John Nathan-Turner, DWM 246, December 1996

The final scene in the Rezzie's flat — as Mel is searching for a map of Paradise Towers — should have included a quick close-up of Mel discovering a futuristic mouse trap gadget in one of the drawers!

Another deleted Mel scene from part three begins with her gazing disconsolately at the TARDIS which has been covered in graffiti. Pex is with her.

Pex: Kang wallscrawl.
Mel: (POINTEDLY) I know.
Pex: (SUDDENLY) Quiet! (HE STRIKES A BELLIGERENT POSE)
Mel: What is it now?
Pex: I thought I saw a Blue Kang.
Mel: (IMPATIENTLY) Come on
(MEL AND PEX LEAVE THE SQUARE WITH PEX DOING HIS USUAL AGGRESSIVE LOOK-OUT POSTURES. THEN WE SEE SOMEONE ELSE HAS ENTERED THE SQUARE. A CLEANER STANDS THERE WITH ITS CART IN TOW. A CLAW PROTRUDES MENACINGLY FROM ITS FRONT)

Transmission



Delays caused by reassigning the incidental music to Keff McCulloch pushed back completion of Paradise Towers to just three weeks prior to transmission. Nevertheless full broadcast quality tapes of the entire story were available for episode one's broadcast on 5 October 1987.

Along with columns in several newspaper *Radio Times* chose to plug the story by concentrating on Richard Briers' guest appearance. A quarter page feature printed stills of Briers as himself and as the Caretaker confronting Sylvester McCoy's Doctor, accompanied by a short article noting his appearance in that Monday's **Doctor Who** as well as on radio in the play *Largo Desolato*. "I play a fascist dictator, with a Hitler moustache" he was quoted as saying. "…who feeds people to his monster". That episode's listing had alongside a photograph of Briers in uniform, with a caption underneath identifying him as the Chief Caretaker. His wider moustache and glazed expression, however, meant this was actually Kroagnon.

Ratings were, on average, 4.93 million, a modest improvement from the first serial. A teenage show, **Twist**, in **Doctor Who**'s old slot on Saturdays was pulling in just 3.5 million, while on ITV the surprisingly sci-fi-ish American muppet show **ALF** was drawing about 5.0 million — significantly down from figures achieved last year by **The A Team.**

Critical reaction was more favourable to this story than to the season opener, TIME AND THE RANI. DWAS members and DWM readers both placed the story third in their season polls but feedback ranged from praising the cleverness of the storyline to slamming the pantomime tendencies of some elements. Particular vitriol was reserved for the old lady cannibals, referred to by one time series consultant Ian Levine as too close to 'The Trollettes', a camp drag act used in several of his Christmas pantomime shows.

Script-Editor Andrew Cartmel was more analytical. "If we could have just brought the lighting right down, and got really imaginative, moody lighting, I think the whole pantomime thing would have evaporated".

Encouraged by Cartmel, Stephen Wyatt agreed to write the novelisation of his serial, generating a 143-

Previously, on Doctor Who

Part One
...And that's after we begin a new adventure at Paradise Towers with Doctor Who.

Part Two
The Doctor and Melanie have come to the high-rised world of Paradise Towers to admire the architecture and get to know the friendly inhabitance. Unfortunately things haven't quite worked out like that.

Part Three
Part three of Paradise Towers with Doctor Who. In his search to solve the mystery of Paradise Towers the Doctor had inadvertently led the Caretakers to the Red Kang's secret brain quarters. Meanwhile Mel has discovered that her new friends have some unusual ideas about hospitality.

Part Four
Pex and Melanie have reached the swimming pool at the tope of the high-rised world of Paradise Towers, while the Doctor has discovered the secret lurking in the basement. His only problem now is getting out alive....

WHO'S A LOAD OF RUBBISH?

Getting a rocket . . . stars McCoy and Bonnie

EXCLUSIVE by GEOFF BAKER

THE new-look Doctor Who has been slammed as rubbish — by the show's own fan club.

Now they want the stars — and the programme's boss — booted out.

Fans' verdict on Timelord –exterminate!

Daily Star, October 1987

THE PROBLEM about story two has always been that it inevitably follows story one.

Throughout a lot of the Seventies this had worked to **Doctor Who**'s benefit. Familiarity had bred content and after a few weeks audiences were happy to settle back to watch the Doctor's weekly adventures for another five months.

In the Eighties the demographics changed. Almost overnight audiences stopped building after story one, developing a trend whereby season openers benefited from their role as trailed attractions, while story two almost became the intermission. Tom Baker's last season opened with an average of 5.10 million for THE LEISURE HIVE, but only 4.65 millions for its follow-up, MEGLOS. Throughout his three seasons Peter Davison never managed to hold onto the audience of his opening serial, an unhappy circumstance that would have been mirrored by Colin Baker's period, were it not for the way in which MINDWARP had built on the audience of THE MYSTERIOUS PLANET.

Faced by **Coronation Street**'s mammoth presence, audiences for Sylvester McCoy's second outing as the Doctor looked set to continue the downward spiral established by TIME AND THE RANI, as 400,000 of the 4.9 million that had tuned in to see TIME AND THE RANI's episode four had disappeared by the opening episode of PARADISE TOWERS. But then something curious happened. Part two recovered almost a million viewers before the totals slid slightly to settle at five million precisely for episodes three and four.

The Richard Briers factor is one element that could explain this boost. Following a Press call on 19 June 1987, Features Editors found themselves awash with images of Sylvester McCoy menaced by a sinister, uniformed Briers looking like a cross between Queen's Freddie Mercury and Blakey from **On the Buses**. 'Mr Good shows his bad side' was Today's headline on 5 October 1987, contrasting Briers' role as the Chief Caretaker with his benevolent role as Tom Good in **The Good Life**. This and several similar feature spreads in other national dailies helped cement **Doctor Who** in a positive light, bolstered by Briers endorsing 'new Doctor', Sylvester McCoy as an actor with, "...a very good temperament, and he doesn't flip". As always, such headlines reflected a campaign directed carefully by BBC Enterprises and publicist-supreme, John Nathan-Turner. What neither of them anticipated was an altogether new angle that first hit the tabloids on 2 October 1987.

"Beeb axe **Doctor Who** after 24 years" blazed the headline in *The Sun*. Claiming an exclusive, reporter Kevin O'Sullivan asserted that the BBC would be ditching its long-standing science-fiction series at the end of the current series, season 24. Although quoting no sources, the piece went on to state, "The new-look series has been losing viewers every week — despite big-name guest stars including **Dynasty** dazzler Kate O'Mara and funnyman Ken Dodd." Harking back to earlier published criticisms the article concluded, "Even the new Doctor, played by Sylvester McCoy, is a turn-off for devoted fans - the regular audience is less than five million."

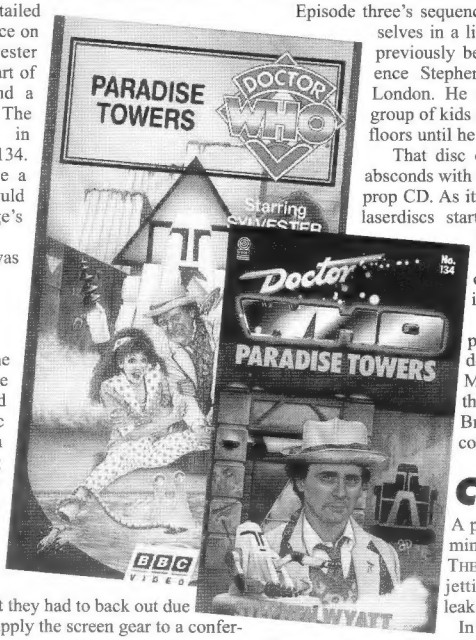
The story was quickly and, as it turned out, accurately denied by the BBC. Within a week articles confirming **Doctor Who**'s return with a new season in 1988 were widely circulated, this time with supportive quotes from John Nathan-Turner, who had only just received the news from Jonathan Powell.

Simultaneously, a new twist in **Doctor Who**'s fortune was also trailed in October as news first broke of plans to make a big screen movie, optimistically scheduled for release in November 1988 - in time to celebrate the show's silver anniversary. Newspaper coverage revealed that a deal for such a venture had been struck between the BBC and the independent film production company Coast To Coast, makers of the highly successful **Max Headroom Show** for Channel 4. The deal guaranteed Coast To Coast exclusive rights to make a **Doctor Who** movie. The next stage, for Producers Peter Litten and George Dugdale, would be to drum up a budget from potential backers in the USA.

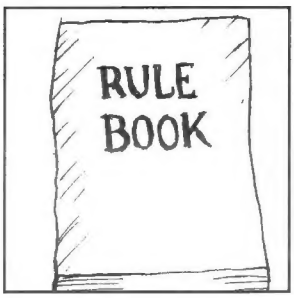
Expressing great confidence in the venture, Coast To Coast's Managing Director, John Humphreys, went on record as saying, "We intend to make it a big budget film with expensive and advanced special effects. I can promise you, we won't be using the BBC's infamous quarry!"

page transcription purely of what was seen on screen. Alister Pearson produced a highly detailed cover featuring the first appearance on a Target paperback of Sylvester McCoy's seventh Doctor, plus part of the graffiti-daubed carrydors and a cleaner in fumigation mode. The paperback was published in December 1988 as book number 134. It was the first title not to have a hardback imprint, a trend that would continue until the Target range's demise in the early Nineties.

A BBC video of the story was finally released in 1995.



Trivia



It was planned that the video wall in the Caretakers' HQ would be just that; a gigantic projection screen capable of displaying either one or many views from hidden cameras all around the other sets. An external company was contacted to supply this equipment, but they had to back out due to a priority need to supply the screen gear to a conference at short notice.

Michael Grade asked for the knife throwing scenes to be edited down because of the Hungerford massacre which took place while this serial was gearing up for transmission.

The story two slot this season was rumoured as having been offered to Philip Martin to do a third, concluding Sil story. Apparently the notion was scrapped when Ron Jones gave an adamant "no" to directing yet another Sil show. If this was the case, it seems to have occurred very early in planning of the season, when John Nathan-Turner was attempting to commission scripts without his new script editor.

AFM Val McCrimmon notched up her credentials as **Doctor Who**'s longest running production crew member with this serial. She had been with the series on and off since THE SENSORITES in 1964. Director Fiona Cumming's husband Ian Fraser was Production Manager on the programme.

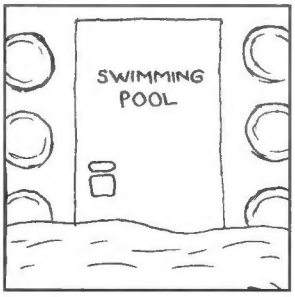
Episode three's sequence, in which Mel and Pex find themselves in a lift unsure of which floor buttons have previously been pressed, was based on an experience Stephen Wyatt had one weekend in East London. He entered a lift pre-programmed by a group of kids and found himself visiting many other floors until he got to the one he wanted.

That disc of the 'Travelogue' McCoy's Doctor absconds with from Caretaker HQ was actually just a prop CD. As it would be nearly ten years before 12" laserdiscs started giving way to CD-size DVDs, PARADISE TOWERS was very effectively future-proofed by the design team over its depiction of video technology in years to come.

Another reference which now appears prophetic mentions Kroagnon as the designer of the 'Bridge of Perpetual Motion'. There is no evidence to prove that this is London's infamous Wobbly Bridge, the Millennium Bridge, but the coincidence seems amazing...

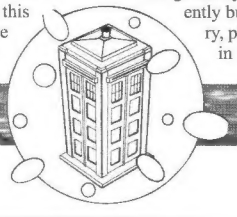
Continuity

A passing mention is given to the swimming pool in the TARDIS, last seen in THE INVASION OF TIME, which has been jettisoned after starting to leak.



In the first **New Adventure**, *Genesys*, Ace recalls visiting Paradise Towers. The fourth book, *Revelation*, explains that Ace inherited one of Mel's memories while the Doctor was 'downloading ' his thoughts into the TARDIS during *Genesys* — a correction made at proof stage, and which author Paul Cornell had to achieve without adding an extra line to the paragraph in question so that only one page need be changed.

The Great Architect built the Bridge of Perpetual Motion, Golden Dream Park and Miracle City. He refused to let people move into the latter, killng them, but got away with it. Paradise Towers was apparently built in the 21st century, placing the story early in the 22nd century.



ACADEMIC RECOGNITION

"GOOD MORNING PROFESSOR. Looking forward to today's presentation?"

On any other day, Professor Gualden Toranag wouldn't have batted an eyelid at the message on his computer screen. Students hacking into professorial databases wasn't exactly new, even if the academy did frown upon it.

What did make Toranag frown was the fact that it was this particular day — the day he retired from the Academy and was due to be presented with various gifts, awards, speeches and, hopefully, vast quantities of alcohol — and not just the screen in his private rooms, but on every computer on campus. Whoever had done this had hacked into everyone's private databases — students, teachers, janitors and groundskeepers alike.

Everywhere he walked, the phrase seemed to leer out at him, resulting in a lot of odd looks from confused pupils and exasperated peers.

"You'd think his 'fans' would have better things to do with their time," one particularly surly academician muttered, deliberately loudly enough for Toranag to hear as he passed the JCR.

Toranag shrugged it off — he had to admit, it was quite a feat to manipulate that many resources, that many passwords and security tags. In a way, he was rather proud of whoever had done it — another of his students achieving something greater than their potential had indicated.

Gualden Toranag had been at the university for a hundred and seven years now — he survived the war and emerged from the shelters ready to take up the mantle of teaching the survivors from scratch. Now an entire generation had grown up to whom the war was something their parents experienced. He looked at one of the perfectly formed flower beds, a blur of beautiful colours and insects. The war had taken so much from them, but humanity was resolute. It had rebuilt. This world had survived.

"Good morning Professor," said a female voice at his left. "Ready for those speeches?"

He smiled at his young protege. "Oh, Erinellag, I cannot wait. If only to be able to walk through those gates and return to the world we've built for the children." He looked down at Terlrik, holding his mothers hand, staring at the flowers. "The world fit for lads like him."

Erinellag shrugged. "Who'd've thought that people like me would have brought children into this world, eh? It seems only yesterday that I was running around the corridors, scrunging the ressies, dogbolting the caretakers..."

Toranag nodded. "Fire Escape wasn't it? Wasn't that the name you adopted? Or was it Bin Liner. I can never remember."

Erinellag hoisted her son up onto her shoulder, to give him a better view of the gardens. "Merintag was Bin Liner. Silly isn't it — those tags seemed so important back then."

"But now, Paradise Towers is gone, the war is gone, the old ways have gone. Mercifully." Toranag followed her gaze into the heart of the city in the valley below the university. A single structure — a needle — grew up from the centre, a cenotaph to the past, erected where Paradise Towers had once stood. "And everything that it represented gone too. Good and bad."

Erinellag nodded and was going to speak, but something caught her attention. A figure stood at the gates to the University, watching them both. She couldn't see who, but a shiver went down her back and inexplicably she lowered her son to the ground and then pulled him closer to her legs. She looked to the professor. "do you see that?"

Toranag looked at her. "What?"

"Over there, by the gates. There's... Oh, they've gone."

"Who's gone, my dear?"

Erinellag frowned. "There was someone standing there. I don't know who, but... but I felt..." The professor was frowning at her. She smiled weakly.

"Nothing. I"m imagining it. I'll see you in the Grand Hall later?"

Toranag nodded, ruffled Terlrik's hair and wandered back to the halls. As he did, his fake smile faded — he too had seen the figure at the gate, but didn't want to let Erinellag know. But who was it? He would tell the groundskeepers — they'd keep unwanted visitors out. Yes, that'd sort it all out.

Five hours later, Toranag was back in his rooms, sorting through his speech.

As a professor of architecture, 90% of the New City had been designed by his students and he was feeling particularly well disposed towards everyone and everything, when there was a ping from his computer. He looked at the screen.

"But what about the past, Professor? Can you forgive yourself for the denial?"

It was all over campus and once more, people were staring dumbfounded at it. "Have you any enemies?" The Dean asked an obvious enough question, but Toranag was completely floored by it. Students aggrieved by bad marks? Surely not. Other tutors annoyed by his popularity? Possibly, but Toranag considered himself always so charming and unthreatening. It simply didn't make sense. The Dean asked if the ceremony should be halted.

"I can't see why not," countered the professor. "No actual threats have been made against me. Just because someone has the technical expertise to hack into our systems, doesn't represent a threat. I'm sure it's an end-of-career prank and we'll all be laughing about it tonight at the dinner."

The Dean seemed mollified by this and declared that the ceremony would still go ahead.

But when Toranag bumped into Erinellag a few hours later, in the Great Hall, he was surprised by her agitation. She grabbed his sleeve as he walked towards the podium, which broke his concentration somewhat.

"I know who it was!" she hissed. "At the gate."

"Who?"

But before she can answer, a group of smiling fellow tutors whisked him onwards, and the cheers and yells began. By the time he reached the podium, he had pushed Erinellag to the back of his mind. He stood up and basked in the wave of support and happiness from the hundreds of students, tutors and assorted other university personnel that faced him. 'Speech' went up the cry, followed by slow handclapping and so, with a slight wave for silence, Toranag cleared his throat and leaned towards the microphone.

Directly in front of him was the clear screen from which he would read his prepared speech. He'd uploaded it just a few minutes earlier.

But instead of "Thank you, my dear, dear Fellows" which was the only bit he knew by heart, a message flashed across it.

"Hello charlatan. Taken any more credit? See you shortly. Remember the basement?"

Toranag was vaguely aware of the crowd getting restless. A few people in his line of vision fidgeting around.

"Remember the basement?"

A couple of coughs and mutters just sailed past his consciousness, and even a brief tug on his trousers by the Dean couldn't break his new train of thought. Instead, he looked out into the crowd and focussed on Erinellag √ and seated next to her was Merintag. They both looked back, realising that something was wrong. Erinellag began to stand but the moment was lost when the heavy oak doors were pushed roughly open, sending a poor student standing too close backwards into some chairs with a crash.

The noise made people gasp, turn and look.

Toranag didn't know the young man stood there — definitely not one of his students.

And then there was a scream — it was Merintag. She was pointing and shaking,

Erinellag looking equally shocked but also trying to calm her friend.

And Toranag immediately guessed the link. Only one thing linked the two girls, and only one thing could provoke that kind of reaction.

"Who... who are you?" Toranag said hoarsely into the microphone, so that everyone could hear.

He was blond, muscular, with a rugged square jaw, piercing blue eyes and a cocky swagger. He walked though the auditorium, looking from side to side, displaying an odd tattoo on his neck. His rough shirt and combat trousers clashed with the austere formal wear of the rest of those present, particularly as he had a huge combat rifle hanging across his back. A military satchel was attached to his hip.

And guns hadn't been permitted here since the war.

He reached the front, mounted the stage and took his place beside Professor Toranag. He smiled insincerely into the crowd, bent forward towards the microphone. "My name is Pex," he said. "I put the world of Paradise Towers to rights."

"Pex?" Toranag wracked his brain — and then looked again at Erinellag and the stories came back. "But you... died. You destroyed... killed..."

And Pex smiled. A smile that made Toranag know instinctively what was really going on. He'd seen that smile before, that look in the eyes decades earlier. And Toranag was suddenly very afraid.

"Is this that moment where famous past students tell stories about their old, retiring, beloved tutor?" Pex said to the crowd. "Or is this the moment where a dark, insidious little secret gets out into the world." He looked again at the professor. "'Put it in the basement' he said. 'It'll bring us fame and fortune' he said. But when it went wrong, did he say 'Oh sorry √ that was my idea'? Did he ever say 'The alien artefact that had been banned by the world powers. The artefact that sucked out your minds. The artefact that inspired a war that wiped out billions upon billions of people. Put it in the basement and talk to it.' Did he tell you it was his idea?"

Pex suddenly unclipped his satchel from his waist. "No, of course he didn't. He told you Kroagnon was insane. Kroagnon would stop at nothing to be 'The Great Architect'. Kroagnon wanted infamy. So he placed the artefact there √ the artefact everyone thought had been destroyed in the war was never in the war at all. It was in the basement of Paradise Towers — my dream, my glorious skyscraper. He planned to use it to stop the war, to control everyone's mind, and he used me as his guinea pig, to discover if it would work. And when I seemed to die, he abandoned it. He abandoned me"

"Kroagnon..." Toranag suddenly understood. Pex had died, but not destroying

Kroagnon as they all believed. He had died as the Chief Caretaker had — his mind completely erased by Kroagnon himself, the alien artefact giving him the ability to live beyond his natural life.

Pex, or Kroagnon, or whoever brought something out from the satchel — and a murmur swept through the crowd. Toranag shook his head. It was a primed tri-nuclear bomb.

"You cannot do that, Kroagnon. The new generation don't deserve it. Take me if you want. Yes, I took all the credit and none of the responsibility. Yes, I ensured that your name was dishonoured, despised for what Paradise Towers represented. And I was responsible for destroying it. But don't blame everyone else. We have rebuilt. Have you seen the architecture out there? Have you seen the schools, the homes, the galleries and the observatories? Have you been to the theatres and the lakes, and the palaces? The old life has gone, humanity has learned." He grabbed Pex/Kroagnon's arm. "The old ways are gone. Our time has passed and a whole new humanity only knows peace, love. Harmony. It is a utopia out there. Everything you, when you were my student, believed Paradise Towers would represent."

Pex looked down at his feet. "Really Professor? Was the sacrifice of my humanity to that alien machine worth it? Did the destruction of my body, my soul and my Tower really mark the end of the bad and the start of the good?"

Toranag exhaled and smiled. "Yes, Kroagnon. Yes, but you have been slighted and that must be rectified. We will put statues up in your honour. We will put right the great wrong that has been done to your memory."

Pex/Kroagnon nodded. "I have been beneath your Needle, waiting in the concreted basement for decades now. Waiting for the right moment for my revenge, but now it seems I was wrong. Something better has come along."

And Toranag relaxed. "Yes, dear Kroagnon, something better."

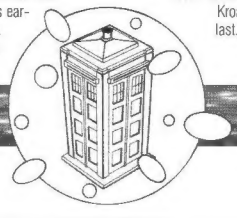
And Kroagnon smiled through Pex's eyes. And Toranag froze.

"Too bad I don't like your brave new world, Professor," Kroagnon said and pressed the detonator.

The wave of destruction flowed over three quarters of the planet in seconds √ everything was vaporised in a flash that could be seen from the outer colonies.

Kroagnon had had his revenge at last.

Gary Russell



Book and Literature

BALLARD, J.G.: *High-Rise* (Jonathan Cape, 1975)
CONAN-DOYLE, Arthur: *The Sherlock Holmes Stories* (1888 - 1930)
CORNELL, Paul: **Doctor Who** - *Revelation* (Virgin, 1991)
HAMBLETT, Charles, DEVERSON, Jane: *Generation X* (1964)
PEEL, John: **Doctor Who** - *Genesys* (Virgin, 1991)
WYATT, Steven: **Doctor Who** - *Paradise Towers* (Target, 1988)

Magazines

The Black Scrolls of Rassilon 1 (1993, Dylan Roberts feels the story is a comedy which parodies **Doctor Who**)
Celestial Toyroom (1987, Steven Grace draws comparisons to *A Clockwork Orange*)
Celestial Toyroom (Christmas 1987, J Mclaren notes the unoriginality of an attempted holiday leading the Doctor into the story)
Celestial Toyroom 224 (1997, Ben Mott thinks the story fails because it tries to combine too many incompatible genres - horror, action-adventure, and comedy - resulting in 'an awkward mix of styles')
Cybermag 1 (1987, Ian Berriman notes an inconsistency in the way the cleaners are sometimes vulnerable to Kang crossbows (implausibly so) and sometimes not; he thinks the Great Arcitect is too easily fooled, making the ending a cop-out; he would also like to know what Masterplan OYT actually is?)
Doctor Who Magazine 129 (1987, Richard Marson remarks that the cleaners killing the Kangs literalizes the saying that cleanliness is next to godliness)
Doctor Who Magazine 130 (1988, Richard Marson feels Pex's self-sacrifice is too obviously signalled)
Doctor Who Magazine 131 (1987, John Nathan-Turner describes the circumstances of the story's commissioning)
Doctor Who Magazine 132 (1987, Nick Mallett interview; he felt the script was subtle)
Doctor Who Magazine 133 (1988, Review: Richard Marson notes the plot has too much wandering around corridors, and too many set-pieces, and wonders wht everyone lives on)
Doctor Who Magazine 137, 1988, Gary Russell feels the characters have façades, which they are forced to drop when Kroagnon enters the action and they have to fight for their lives)
Doctor Who Magazine 140 (1988, John Nathan-Turner identifies it as an 'oddball' story)
Doctor Who Magazine 146 (1989, Steven Wyatt discusses his original submission, based on the style of Season 23, and how the script editor asked him for something closer to his play *Claws*)
Doctor Who Magazine 255 (1997, Stephen Cartwright discusses *High-Rise*'s influence on the story)
Doctor Who Magazine 256 (1997, Philip MacDonald dismisses the story as 'pretentious')
Dwarf Star 2 (1988, Jamie Woolley wonder why the lemonade in the drinks dispenser hadn't gone off)
DWB 113 (1993, Anthony Brown comments that the elements of *High-Rise* which might have been most effective in **Doctor Who** are those which were underplayed, indicating too much concern for the series' limitations rather than its potential)
DWB 43 (1987, A preview calls the script allegorical and compares it to the work of Christopher Bailey)
DWB 49 (1987, Peter Anghelides claims that Pex was originally to have emerged unscathed from the liftshaft after the explosion; he criticises the plot strutcture and says too little attention is given to the origins of the situation: the war is said to have taken the young men, yet there are younger caretakers; and we are not told how the tripartite social structure of Caretakers, Kangs and Rezzies originated; he comments on the references to the failures of Le Corbusier and Mies' high-rise architecture to consider people; Andrew Hardwicke spots 'an atmopsphere of disturbing abnormality'; Richard Fitzgerald feels the plot is purely a frame for jokes; William Silver notes that having a comic Doctor interact with other comic characters, all of them out for laughs, is a problem
DWB 50 (1987, Dominic Britton feels PARADISE TOWERS is oversentimental)
DWB 51 (1988, Tim Munro feels this is the only story of the season to handle the Doctor successfully)
DWB 53 (1988, Tim Munro thinks the story 'deliberately extravagant and crazy' capitalising on the style of 1987)
Enlightenment 24 (Gary Russell feels the abnormality is signalled by the way the regulars seem low-key beside all the other characters)
Enlightenment 25 (1988, Jacke Marshall thinks the story draws on *Judge Dredd* and *2000AD*; Canadian Ryan K Johnston calls the characters British eccentrics; Duane Jones thinks PARADISE TOWERS a murder mystery; Andy Lane remarks on the story's humanity; Jeremy Bentham calls the story 'heavy metal science fiction')
Enlightenment 26 (1988, JC Armstrong thinks the Rezzies' cannibal lifestyle is inadequately explained If there is a food shortage, as this suggests, it seems unlikely that the Kangs would enjoy such good health. Moreover, why don't they attempt to eat Pex?)
Five Hundred Eyes 2 (1988, Ian Levy remarks that there is a lack of drama, because there is no sense of danger, and a vacuum at the centre of the story, because it doesn't have a good monster or villain; he thinks the attack on bureaucracy old hat)
Five Hundred Eyes 3 (1988, Jon Fraser feels Mel is not only gullible to be taken in by Tilda and Tabby's double-entendres, but also needlessly helpless when they attack her as she is young and fit enough to be able to overpower them)
The Frame 4 (1987, David Steele notes that black comedy is mixed with pathos and horror, which is disturbing)
The Frame 5 (1988, Stephen James Walker draws comparisons to THE SUN MAKERS, the film *Brazil* and the work of Douglas Adams, but suggests the story is entirely new to the series; he suggests that the political climate of late 1987 would not have allowed any stress on the sinister aspects of the script; but the result was to jettsion television naturalism as the designers picked up on the comic strip aspects of the story to produce visual 'puns')
The Frame 6 (1988, Frank Band asks why the Great Architect waited so long before takng over the chief's body, and how he gained control of the Cleaners; he wonders how you imprison something with no corporeal existence)
Game of Rassilon 3 (1992, Alun Harris thinks it strange that Mel did not notice the large, yellow pool cleaner before she got into the pool)
The Master Tape 5 (1988, Stephen Broome found the characters hard to identify with)

MLG Bulletin (1987, Graeme Wood thinks that the story's style and genre were significantly changed in production: it was scripted as a 'black drama', but the director and production team chose to play it for laughs, the result being a 'light-hearted fantasy')
MLG Newsletter (1988, Daniel Adams notes that the narrative form owes a lot to soap opera: there is no main central plot but a series of situations involving various groups of people)
Muck and Devestration 3 (1987, Chris Berezai spots influences from another 'futuristic dream world' in THE MACRA TERROR, the use of a debased language from THE FACE OF EVIL and a perfect building ruined by its imperfect occupants from DEATH TO THE DALEKS)
Nexus 5 (1988, Brian Robb draws a political comparison to the 1987, noting that the Yellow - Alliance - Kangs are wiped out, and the the Blue - Conservative - Kangs - defeat the Red - Labour - faction in this round; he thinks the story uses the conventions of situation comedy, particularly **Terry and June**)
Paisley Pattern 52 (1994, David Darlington states that the first cliffhanger is typical of the 1980s genre of the 'spoken threat' cliffhanger, but is more effective than most because it is so unexpected and sudden a reverse from the praise being heaped on the Doctor as the Great Architect)
Private Who 11 (1988, Unnamed author notes the use of comic strip elements such as slang and convoluted terminology)
Private Who 11/12 (1988,Richard Briers is quoted as seeing the Chief as a 'cartoon character', a 'demented fascist' version of his character Martin in the BBC sitcom **Ever Decreasing Circles**)
Private Who 14 (1989, Steven Wyatt interview, including his comments on the influence of *High-Rise*, and his experience of visiting a tower block in the East End, when the lift went haywire. He hoped to deal with real conflicts in a non-naturalistic manner: 'We created a fantasy world with its own logic, but that logic was sufficiently related to our own for people to be able to make the connection." He notes that his scripts were too wordy and had to be cut down, and that the Kangs' rescue of the Doctor was unclear onscreen)
Private Who 16 (1989, Stephen Wyatt admits that the story does not build well)
Queen Bat 9 (1988, Paul Cornell asserts that the story deals with 'the restoration of humanity by subversive activity in an inhumane environment': the characters' 'natural inclinations' are 'distorted by their environment' (e.g. Pex), which means the problem is one which can only be solved by an outsider)
SIDRAT 3 (1989, Michael Sutcliffe remarks on the architictural issue)
Skaro 4 (1992, Gareth Preston discusses *High-Rise*, suggesting that its portrayal of cannabalism would have been unacceptable in a mainstream series and that the **Doctor Who** version is distanced from its audience by its alien setting)
Soft Targets 1 (1988, Amanda Murray sees the influence of *Lord of the Flies* in the Kangs' society: she spots a feminist angle in that the female characters are strong, in that they manage to survive, whereas the male characters are all 'bumbling, silly, or cowardly', and ponders on unanswered questions: Why has nobody returned from the war? Why are there so few people in such a large building? Why has nobody taken responsibility for the Kangs' welfare?)
Spectrox 6 (1988, Sean Scott asks whether the Chief Caretaker knows whether the Doctor is not really the Great Architect. He also compares Pex to the cowardly lion)
Star Begotten 13 (1987, Daniel O'Mahony notes elements drawn from PYRAMIDS OF MARS, and notes how plot elements are alluded to for future development, such as the war, and then not developed; he thinks Mel tends to behave inconsistently: she panics in the lift, but blows up the pool's cleaning robot with Pex's blaster)
Tranquil Repose 5 (1988, the dialogue has 'semantic cleverness')
TV Zone 71(1995, David Richardson says the dialogue is 'rich and inventive', but also 'a little repetitive')
Zodin 6 (1988, Colin Brockhurst calls PARADISE TOWERS 'a society driven by isolation into ritual and neurosis')

Theatre

Moscow Gold (Howard Brenton, 1990)
Mrs Warren's Profession (Oscar Wilde)
The Norman Conquests

Cinema

A Clockwork Orange (Stanley Kubrick, 1971)
First Blood (Ted Kotcheff, 1982)
Mad Max III: Beyond Thunderdome (George Miller/Ogilvie, 1985)
Rambo: First Blood II (George Pan Costmatos, 1985)

Television

A.L.F. (NBC, 1986-90)
Blake's 7 (BBC1, 1978-81)
Brothers in Law (BBC, 1961)
Casualty (BBC1, 1986-...)
Coronation Street (Granada/ITV, 1961-...)
Doomwatch: THE HUMAN TIME BOMB (BBC1, 22/2/71)
Ever Decreasing Circles (BBC1, 1984-89)
Farscape (Sci-Fi Channel, 1999-...)
The Fast Show (BBC2, 1995-98)
The Good Life (BBC1, 1975-78)
Howard's Way (BBC1, 1985-90)
The League of Gentlemen (BBC2, 1998-...)
The Max Headroom Show (Channel 4, 1984-88)
On the Buses (LWT, 1969-83)
The Shock of the New (BBC)
South Park (Comedy Central, 1998-...)
Star Cops (BBC2, 6/7 - 31/8/97)
Sunday Premiere: *Claws* (BBC1, 4/10/87)
Timeslip: *The Block* (Yorkshire/ITV, 26/12/85)
The Tomorrow People (ITV/Tetra Films, 1992-94)
The Tripods (BBC, 1984-95)
Twist (BBC, 1987)

Doctor Who
Delta and the Bannermen (**IN-VISION** 93)
Full Circle (**IN-VISION** 48)
Planet of the Spiders (Space and Time 74)
Resurrection of the Daleks (**IN-VISION** 74)
State of Decay (**IN-VISION** 49)
Time and the Rani (**IN-VISION** 91)
The Trial of a Time Lord (**IN-VISION** 86-90)
The Two Doctors (**IN-VISION** 82)
Warriors' Gate (**IN-VISION** 50)

PARADISE TOWERS

Series Twenty-Four
Story Two
Serial 148
Code 7E

The Doctor Sylvester McCoy
Melanie Bonnie Langford

Written by Stephen Wyatt
Script Editor Andrew Cartmel
Producer John Nathan-Turner
Director Nick Mallett

Cast

Chief Caretaker [1-4]	Richard Briers
Deputy Chief Caretaker [1-4]	Clive Merrison
Pex [1-4]	Howard Cooke
Tilda [1-3]	Brenda Bruce
Tabby [1-3]	Elizabeth Spriggs
Maddy [2-4]	Judy Cornwall
Bin Liner [1-4]	Annabel Yuresha
Fire Escape [1-4]	Julie Brennan
Blue Kang Leader [1-4]	Catherine Cusack
Yellow Kang [1]	Astra Sheridan
Young Caretaker [1]	Joseph Young

Small roles:

Video Commentary [3]	Simon Coady
Kroagnon [2-4]	Richard Briers
Red Kangs [1-4][ec]	Louise Clifford
	Martha Sylianou
Red Kangs [1-4]	Jennie Slade
	Juliette Norde
	Roberta Wells
	Elizabeth Gardner
	Lottie Winter
	Nisha Niyar, Helen Fung
Blue Kang [1-4]	Christina Clark
Blue Kangs [1,4]	Leigh Funnell
	Heather Mair Thomas
Blue Kang [1-4][ebf]	Liz Wood
Blue Kang [1,3-4][ebf]	Tanya Davidson-Jones
Blue Kang [1-4][ebf]	Harriet Eedle
Blue Kang [1,4][ebf]	Suzanna Cardish
Caretaker [3-4]	Iona Dean
Caretakers [4]	Nick Santini
Caretakers [1]	Sean Bowden
Caretakers [1-4]	Rupert Clive
	James Carrington
	Andrew J Bush
Caretaker [1-3]	Don Weinstein
Caretaker [1,2,4]	William Perrie
Rezzies [2,4][ebf]	Barrimore
	Kathleen Bidmead
Rezzies [2,4]	Muriel Wellesley
	Nancy Adams
	Shelena Marshall
Double for Melanie [4][db]	Ellie Bertram

[db] Appears on location

Crew

Title Music by	Ron Grainer
Theme Arrangement and Incidental Music	Keff McCulloch
	Replacing David Snell
Special Sound	Dick Mills
Production Assistant	Frances Graham
Production Manager	Ian Fraser
Assistant Floor Managers	Val McCrimmon
Floor Assistant	Jane Litherland
Studio Lighting	Henry Barber
Studio Sound	Brian Clark
Grams Operator	Mike Weaver
Video Effects	Dave Chapman
Vision Mixer	Shirley Coward
Vision Supervisor	Barry Milne
Video Tape Editor	Dave Less
Technical Co-Ordinator	Richard Wilson
Senior Camera Supervisor	Alec Wheal
Camera Crew	11
OB Sound Assistants	Peter Hales
	Dave Roll
Production Operative Supervisor	Les Runham
Production Operatives	Steve Cresswell
	Barry Du Pile
	Dave Rogers
Rigger Supervisor	Mike Keates
Rigger Drivers	John Cowling
	Ron Bentley
Costume Designer	Janet Thurby
Costume Assistant	Charlotte Palmer
Dressers	Lena Hausen
	Belinda Peters
	Lisa Pembroke
	Tom Reeve
	Leslie Bingham
	Liz Scammell, Bob Springett
Make-Up Designer	Shaunna Harrison
Make-Up Assistants	Sharon Walsh
	Wendy Holmes
	Carol Elms
	Jules York-Marsh
Stunt Arranger	Roy Scammell
Visual Effects Designer	Simon Turner
Graphic Designer	Oliver Elmes
Computer Animation	CAL Video
Properties Buyer	Bob Sutton
Designer	Martin Collins
Design Assistant	Phil Harvey
Producer's Secretary	Kate Easteal
Production Associate	Ann Faggetter

Programme Numbers

Part One	**50/LDL/J191B/72**
Part Two	**50/LDL/J192W/72**
Part Three	**50/LDL/J193P/82**
Part Four	**50/LDL/J194J/72**

Location

21st May - 22nd May 1987

Rehearsals

23th May - 3rd June 1987
6th June - 16th June 1987

Studio recordings

4th June - 5th June 1987
17th June - 19th June 1987

Transmission

Part One **Monday 5th October 1987**
19.35pm, BBC1 (24'33", 19.34.28 - 20.00.01)
Part Two **Monday 12th October 1987**
19.35pm, BBC1 (24'39", 19.37.38 - 20.02.17)
Part Three **Monday 19th October 1987**
19.35pm, BBC1 (24'30", 19.36.29 - 20.00.59)
Part Four **26th October 1987**
19.35pm, BBC1 (24'21", 19.35.22 - 20.59.43)

Audience, Position and Ratings

Part One:	**4.3 million, 88th, 61%**
Part Two:	**5.2 million, 84th, 58%**
Part Three:	**5.0 million, 79th, 58%**
Part Four:	**5.0 million, 93rd, 57%**

THE DOCTOR WINS A HOLIDAY AND RUNS STRAIGHT INTO TROUBLE...

Next: Delta and the Bannermen